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Music Manual

for use in

Daily Vacation Bible Schools

and

Week-Day Schools of Religion

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MUSIC MANUAL

FOR USE IN

Daily Vacation Bible Schools

and

Week Day Schools of Religion

First Edition

Edited and Compiled by
MARGUERITE HAZZARD
MUSIC SUPERVISOR
in the
DAILY VACATION BIBLE SCHOOLS
of
GREATER NEW YORK AND WESTCHESTER

ISSUED BY

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EDITOR'S NOTE

This collection of hymns, songs, marches and quiet music is offered to the children and workers in the Daily Vacation Bible Schools and Week-Day Schools of Religion. It contains hymns gathered out of the wealth of our church literature, old and modern, with dates and items of interest concerning authors, composers and tune names. The average minister, teacher and layman knows little or nothing concerning the sources of our best known and best loved hymns. An effort has been made to give such items of interest with their historical settings.

The development of our church music has advanced hand in hand with the development in our religious thinking and teaching. We trace this development from the ancient Jewish melodies through the great Roman Catholic Church of the Middle Ages, through the introduction of congregational singing during the Reformation, down to our own present-day songs of Brotherhood and Service. Many of the great songs of the church seem a bit old for children, but some of these have been included because they come within their understanding if not within their experience. It is well for children to reach up in their hymns as in all other branches of learning. In our teaching we are preparing children to meet the experiences of life and these great hymns will provide for them, as they have so often for us, a means of expression in times of stress or great joy.

Special attention is called to the following features:

1. Black bars and unnecessary rests and holds in the hymns have been eliminated.

2. All tunes have been transposed to the range best suited to the voices of children.

3. All keys have been simplified where possible, avoiding double flats and sharps.

4. The words have been placed directly above or below the notes to which they are to be sung.

5. The hymns have been selected to supply the following needs, Worship, Praise, Service, Missions, Religious Education, Patriotism, Brotherhood, Peace, Justice, Thanksgiving, Nativity and Easter.

6. A Graded Index is included as a suggestion to graded schools.

7. A brief story in connection with each hymn is suggested. There has been no attempt made to grade these suggestions. They are offered as helps to the leaders in the preparation of their own stories.

8. Folk-Songs, songs of the child's experience and old rounds are included.

9. Standard marches and a few well-known classics for quiet music are also included.

MARGUERITE HAZZARD
MOUNT VERNON, NEW YORK
March, 1923

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INSTRUCTIONS FOR THE LEADER

OBJECT

Our object is the development of Christ-like character in the child. We are helping little children to become better Christian Citizens. So, if we are to contribute to their lives, we must know what we are about and why we are about it. We must have a constructive plan of instruction for we can only help children by teaching them.

In the Music Department we teach the words and music of hymns and songs, but this is by no means all. We are laying the foundation of human character and we contribute into that foundation the literature of the church; beautiful words and stirring tunes, the old hymns that have lived through the ages, the folk-songs of all nations, the new songs of service, patriotism and brotherhood together with the songs of the child's world. Yet, these in themselves are not enough. We bring to our work our personality, our sincere effort, our careful preparation and our desire to help in the Master's work.

We select each song on our program, knowing why we wish to sing it. We have a definite reason for selecting it and this means that a definite result is to be gained. So, we make our plan and endeavor to live up to it. We give always our best and are satisfied with nothing less than the best in return.

"Do your work, respecting the excellence of the work and not its acceptableness."—Emerson's "Conduct of Life,—'Wealth.'"

GENERAL DIRECTIONS

1. Do not attempt to teach a song until you know it yourself, until it has become a part of you.

2. Be sure that you have learned both words and music correctly.

3. You expect the children to learn the songs. If you hold a book, you do not set a good example.

4. Inspire enthusiasm.

5. Awake and keep alive in the children the desire to sing.

6. If you teach the spirit of the words the expression of the song will take care of itself.

7. Learn the whole song or hymn. Second and third stanzas should be as carefully practiced as the first.

8. Lay the foundation of the habit of thinking. Ask the children to listen, then to think before they sing. Always avoid allowing them to imitate you.

9. Require respect for the music. Gum-chewing, swaying to the music, disorder and inattention are to be discouraged.

10. Be alert, cheerful and happy in your work, always remembering that you need poise, quiet force and sponaneity to reach the children. Avoid too much smiling.

11. Teach from the child's point of view and from his experience.

12. If a mistake is made in a hymn during the opening exercises, finish that verse and go on to the next number on the program. Little children form habits so easily that it is not safe to repeat the mistake. Never make a correction during the devotional exercises, wait until the music period.

13. Watch the mood of the children. If they are boisterous, give them a stirring song or march to use up some of their energy. Another time try quiet music on the piano. Remember that the weather has much to do with the moods of children.

MUSICAL DIRECTIONS

1. TEMPO is the speed of the song.

RHYTHM is its pulse or life.

MELODY is its tune.

WORDS are its story.

EXPRESSION is made up of TEMPO, RHYTHM, MELODY, WORDS and not of the qualities of being LOUD and SOFT.

2. Avoid retards. This is group singing, not solo work. If you drag the endings of the hymns, you kill the spirit. The composers wrote the music the way they wanted it sung.

3. Give each note its right value. A quarter note is a quarter note and not a half note nor an eighth.

4. Sing all songs as the composer wrote them.

5. Avoid slurring and swooping. All intervals should be clear and distinct.

6. Difficult intervals should be practiced. Have the children listen, then let them decide whether to sing up or down. When you are sure that they have heard the interval, let them sing it.

7. The letters, p, pp, f, ff, are signs showing quantity and quality of tone and have nothing to do with the tempo. We are all tempted to sing more slowly when we sing softly.

8. A rest means silence.

9. Watch carefully the pronunciation of all words. Song is sustained speech and careless diction is unpardonable.

10. Teach by substituting the correct way and avoid calling attention to the incorrect.

11. Begin to sing when every child is looking at you. Always stand in front of the children and lead the singing.

INSTRUCTIONS FOR THE PIANIST

1. Place the piano so you can watch the leader.
2. If you are the leader as well as the pianist, place the piano so you can see the children. Never turn your back toward the leader or children.
3. Practice all songs with the leader before they are presented to the children.
4. Play the music exactly as it is written.
5. Emphasize the melody. That is the part the children sing and they must hear it clearly.
6. Avoid doubling the bass. You are playing for children, not "grown-ups," and their light voices require a light accompaniment.
7. Watch your pedal. Better none at all than a blurred sound.
8. Before and after each song in this book, you will find two chords. Much of the order in your school depends upon the proper use of these chords.

   1st Chord,—attention, get ready
   2nd Chord,—rise.

   At the end of the song,

   1st Chord,—attention, get ready
   2nd Chord,—be seated.

   These chords should be obeyed promptly, quietly and in unison. They are orders and should be played as such.
9. Play a short introduction to each song. The first phrase is enough. Do not use the last line, as this very often gives no clue to the song and the children are unable to recognize what you wish them to sing. Only the oldest children should be asked to wait while a well-known song is played through before they begin to sing.
10. Use simple marches and be sure to accent the rhythm. Remember that children take short steps and even a steady march must move along in time to their tread.
    (a) Use a steady, quiet march when the children first come in from the street.
    (b) Use a bright, light march for exercises, one in which the time may be doubled for running.
    (c) Use a march with marked accent for all marching about the room and for all exercises.
    (d) Use a more quiet march for the end of the day and dismissal than you used for the opening of the session. The value of the whole day is often lost through a disorderly dismissal.

    Always use a march to move the children about the room.
    Never use a hymn for a march.
11. Control by music all the time, whether they are standing, sitting or moving about.
12. Never use popular songs nor dance music; remember always that you are building character and you cannot afford to give anything but the best.
13. Use simplified arrangements of the classics for quiet music. Never use a hymn.

In just the proportion that your mind and attitude are controlled will you in turn control your class. There are no results from "hit or miss" methods of teaching any more than there can be results from the same sort of learning or living. We live in an ordered world and we also live in rhythms, and only as we order our living in these rhythms of nature do we succeed or accomplish our desires and aims.

"In all the activities of Nature there is a rhythm which it is well to observe."—Josephine Jackson's "Outwitting Our Nerves," Chapter XI.

HOW TO TEACH A SONG

1st. Learn the song thoroughly yourself. Know the context and full meaning of the words. Make from the words a short story. Be sure that it is short and that it contains

1st. What the song is about.
2nd. The synonym or meaning of any difficult or unusual words.
3rd. The spirit of the song.
4th. Something of interest about the poem, author, composer or music.

If you are teaching a hymn and it connects with a Bible story, be sure that you make the connection. Allow the older children to look up the Bible references themselves. In this way you add to the memory work and also correlate the music and Bible stories.

("The King of Love My Shepherd Is"—23rd Psalm).

If you are teaching a song, try to tell the children something that is new to them and of interest. Children in the country want to hear about the city and city children long to know about the country.

2nd. Learn the music. Be sure that you know it and can sing it exactly as it is written. You are asking the children to learn it, so you have no right to hold the book yourself.

3rd. Practice the song with the accompanist. She cannot be a help unless she knows just what you want her to do.

4th. Have ready, prepared and at hand, any helps that you may want to use.

A SUGGESTION

We have found it a help to print the words of the songs on large sheets of wrapping paper, or window shades. Get some large sheets of rather heavy wrapping paper, a bottle of liquid shoe blackening and a small brush. Rule lines across the paper and *print* the words of the songs. Be sure that the words are large enough and printed dark enough to be seen from the back of the room. Be careful about your spacing so that the words are clear. There are many convenient ways of hanging these charts up. One satisfactory way is to put two gummed rings at the top of the paper and two hooks on the wall or blackboard. It takes a little time to make these charts but they are well worth the effort.

5th. Tell your story to the children. It is not good pedagogy to announce. "we are going to learn a new song," tell your story first and lead into the song. Bring in the phrases of the poem and then teach the whole poem. Have the children say it over with you two or three times. *Now hang up your chart.* The chart serves as a help or prop to their memories while they are learning the song. It saves them from making unnecessary mistakes and helps you to save time out of the short period allowed you for the music.

6th. The music of the song. The accompanist will play the melody *with one finger* exactly as it is written in the book. The children are playing a game, they are finding out in which house each word lives. They are thinking about the words, watching the chart, and listening to the notes of the melody. It is most important that they hear just the melody. They have much to think about and cannot readily find the melody in the harmonized song. Sometimes a word gets two notes. These you will have to explain and it helps if you hold up two fingers every time you come to such a word. After they have listened and said the words over to the melody, let them sing the song. The pianist should still be *using just one finger*. When the children can sing the song, then and not before then, play the accompaniment.

If you have a stereopticon lantern use it to teach the words of the songs.

SUGGESTIONS FOR TEACHING EACH SONG

These little suggestions and stories about the hymns and songs are offered in the hope that they may add to your knowledge and convenience in preparing your program, and so increase your interest and enthusiasm when teaching the children.

There has been no effort made to grade these stories. They are simply suggestions and have been gathered from a varied, practical experience in teaching children to sing. Most of our hymns are beyond the experience of any child but not beyond his understanding. The story and music appeal to him.

In every suggestion for teaching these hymns you will find the sentence, "Do not retard." We adults sing today the hymns we learned when we were children, but they are dear to us now because of association and experience. As we sing, all of these memories find expression in our song, so we draw out the time, or retard. But the children, as they sing, are telling a story to a rhythmic melody. They feel no urge to retard. They have not yet added experience to their understanding of the song.

Select your hymns to correlate with the Bible Story program and increase the value of the memory work by using the Bible references and allowing the children to look them up.

Note to Teacher

This song is a story and the words are most important. Sing it joyously, so that it expresses the joy and hope and light that the coming of Christ's Kingdom of love will bring to all the world. Watch the dotted eighth and sixteenth notes; make the sixteenths short. It is these short notes that give the lift to the message.

CHRIST FOR THE WORLD WE SING. No. 14

Story

Hundreds of years ago Christ came to this earth and died that all men might be saved. We know about His coming and about His love for us, and because we know and love Him we want to tell others about Him. Christ suffered and died for all the world, and we would bring all the people of the world to Him. The poor, the sad, the tired, the weak, the sinful, all can find rest and comfort in Christ. So let us go out and tell them about our Saviour. We shall ask them to help carry the good news to everyone.

Note to Teacher

This is a missionary hymn for home as well as abroad. Let us tell our glad news of the Christ who can and does save. This old Italian hymn should be sung with dignity but not slowly. Remember that you are teaching it to children. Do not retard.

SEND DOWN THY TRUTH, O GOD. No. 15

Story

The part of the world where Jesus lived when on earth is often called the Holy Land. The Jews came from there. This race loved our God, the Father of Jesus, and they worshiped Him. They built temples to God, and sang songs of praise about His goodness and mercy.

People had not learned then to write music. But the tunes were remembered because fathers sang them to the children, and the children in turn to their children. At last people invented a way of writing music, and to-day, we have books containing many of the old songs that these fathers and children used to sing.

The music we are learning was first sung in those early days by the Jews. It is called Yigdal, which was their way of saying "give glory." The words that we use to this tune are not as old. They were written about fifty-five years ago by Edward Rowland Sill.

In our song we ask God to give us His spirit of truth and love and peace. God's spirit tells us how to live in a true way, how to be kind, and how to keep from fighting and war. When we have this spirit, we want to tell everybody about Him, so that they, too, may know and worship Him, and so that everyone on the earth may live together in happiness and peace.

Note to Teacher

This music is full of strength and vigor, and should be sung with assurance. Accent every dotted quarter note and sing all the others exactly as they are written and in strict time. We are asking God to send us the things we need, we know that we need this help and we know why.

SAVIOUR, LIKE A SHEPHERD, LEAD US. No. 16

Story

Do you know what a shepherd is? Yes, he is the man who cares for the sheep. He leads them to the greenest pastures. He watches over them and sees that they do not stray off and get lost; he defends them from the wolves and bears who steal out and try to kill the sheep; and at night he takes them home to the sheepfold that they may sleep in comfort and safety.

We, too, need some one to care for us, and we have a good shepherd who watches over us all the time. Our shepherd's name is Jesus. He came to earth to save us, and He has promised to receive us, no matter how poor and sinful we may be. He will always help us and guide us, and He always hears us when we call to Him, just as the shepherd always hears his sheep. Jesus has done so much for us and loves us so much that we want to love and serve Him now while we are little children.

Note to Teacher

Watch the singing of this song, for it is a prayer and will be ruined if not carefully sung. Do not allow the children to slur the notes in the second and sixth measures. Keep the groups of eighth notes even. Accent the first syllable of "Jesus" and let the second syllable on the half note die away. There should be no retard in this hymn, but there is a short hold on the second syllable of the word "Jesus" in the last line.

RISE UP, O MEN OF GOD. No. 17

Story

On the first Christmas, the angels sang from heaven, "Peace on earth, good will to men," and now after nineteen hundred years we still have wars, strife, hatred and wickedness. We, the men of God, the people of the church, the children of the Sunday Schools, must stand up and serve the King of Kings. We have been very slow and indifferent, now we must give our hearts, our souls, our minds and our strength to His service. We must hold up the cross of our Christ, for He has called us His brothers. By our lives we shall make His kingdom come on the earth and make the song of the angels true, "Peace on earth, good will to men."

Note to Teacher

This song is an appeal and a command to all who love God. Sing it with assurance, in strict time, with a clear, crisp tone. Be very sure that the intervals are learned correctly.

O LORD OF HEAVEN AND EARTH AND SEA. No. 19

Story

Did you ever stop to think that God gives all that we have or know or see? He made the sunlight, the air we breathe, the flowers and the harvest. He gave us our homes, our parents, our happiness and our health. Everything comes from God. What can we give in return? (Let the children tell that our lives, our hearts, our love and our service can be given to God in return.)

Note to Teacher

Do not drag nor slur this hymn. It is a cheerful song of God's gifts to us.

WE THANK THEE, O OUR FATHER. No. 20

Note to Teacher

This song of thanks needs no introduction. The poem is simple enough for the youngest children to understand.

Keep the voices light and happy. Accent the first beat of each measure. Do not retard.

REJOICE, YE PURE IN HEART. No. 22

Story

How many of you girls and boys have ever been so happy that you just had to shout? I know a word that says not only be happy, but be so happy that you must tell everybody; be so glad that you have to sing. Do you know that word? Perhaps I had better tell you. It is "rejoice." There is a song that says, be glad, rejoice, tell everybody, sing and give thanks. This song says over and over, "Rejoice ye pure in heart, rejoice, give thanks and sing." It tells us who shall be glad and sing. It says, let all the children sing; —all the mothers and fathers be glad;—all the big brothers and sisters give thanks;—all the old white-haired grandmothers and grandfathers rejoice;—all the good people on earth sing for joy;—all the angels in heaven sing the songs of heaven. We shall sing all our lives, whether we are glad or sad, from morning until night, holding up the banner of Christ our King, "Rejoice, give thanks and sing."

Note to Teacher

(The words of this song were written in 1865 by Edward A. Plumtre, and the music in 1883, by Arthur H. Messiter.)

1st. BEAUTY. God has made a beautiful world full of brightness and light for us to live in.

2d. JOY. There are so many happy thoughts and kind deeds all about, that even in the dark places of earth we find love.

3d. PEACE. We have many blessings but not so many that we get tired of them. We have just enough to make us long for that greater peace and happiness which comes from loving God.

4th. REST. Although we have all of these blessings, we are never truly happy nor at rest until we know and love Jesus.

Note to Teacher

You will notice that each line has three measures of even quarter notes and two measures of half notes. If you sing this song exactly as it is written you will not need to retard.

NEW EVERY MORNING. No. 24

Story

Each morning when we wake up we find that yesterday is gone. This is a new day. If we were cross or disagreeable yesterday we are sorry. But, here at hand is a new day—a new chance to start all over again—a chance to do all those good deeds we forgot to do yesterday.

Something else that is new, greets us each morning. It hovers over us as we awaken. It stayed with us all through the night. It never leaves us. It is God's love. It will help us this new day to live more nearly as God would have us live.

Note to Teacher

Sing in time, accenting the first beat of each measure. Be sure that the children have heard the interval from "e" to "c♯" in the third measure correctly before they try to sing it.

LOOKING UPWARD EVERY DAY. No. 26

Note to Teacher

There are many songs that do not need an introduction, the poem is sufficient. This hymn tells the story of a growing Christlike character and the joy it brings.

Sing in strict time with a light, happy voice. Accent the first and third beats of each measure.

WITH HAPPY VOICES SINGING. No. 27

Story

When Jesus was here on the earth, He loved to gather the children about Him and talk with them. He told His disciples how much He loved the children. So, we know that He loves to hear our songs of praise.

Today we will sing a song that tells about God's world. We have never seen God, but we see all about us the things that He has made, and we know that He must be very beautiful and kind and good. God made the mighty rolling sea, the arching blue sky, the tiny sweet-smelling blossoms, the green grass and waving trees. He made the still pools of water and running brooks, the twinkling stars, singing birds and many other beautiful things that surround us. He made our homes and the friends who love us.

We would do more than sing our joyous songs to Him; we would like to be His true disciples; we would love and serve Him through our lives.

Note to Teacher

Let the spirit of this hymn determine the tempo and expression. Do not drag. Accent the first and third beats in each measure. Give to the dotted half notes their full time, three beats.

EVERY MORNING MERCIES NEW. No. 37

Story

Did you ever try to count how many good things God has given to you? Let us try. If God has sent you a gift, hold up your hand. (Let the children suggest blessings.) Why, He has sent more blessings than there are children in this room. Now let us count the new blessings that have come to us just to-day. If you watch, you will find that new mercies or gifts or kindnesses come to us every day. When our friends give us a present, we say "thank you" to them, but how can we say "thank you" to God? Yes, we can pray to Him, for prayer is talking to God. We can praise Him, we can try to be like Him and we can help others to know and love Him. God is always near, and as sure as the sun and morning light, He will help us when we ask Him to.

Note to Teacher

This is a song of trust and thanksgiving. Keep it joyful and sure, the voices, light and happy; the rhythm well accented; the tempo bright.

O GOD OF LOVE, O KING OF PEACE. No. 38

Story

Our heavenly father is the God of love, and He comes into our hearts bringing peace and happiness. But the hearts of all are not filled with this love and peace; many are dark with sin and strife. It is the men with these dark hearts who cause unrest, unhappiness and war in the world. We who know God and love Him pray for peace. We trust in Him for the coming of peace in the hearts of all men.

Note to Teacher

Sing as a fervent prayer for peace. Make a slight pause before the last phrase of each verse, "Give peace, O God, give peace again."

DEAR LORD AND FATHER OF MANKIND. No. 39

Note to Teacher

No American hymn book would be complete without at least one hymn by John Greenleaf Whittier. In 1881 he wrote to a friend: "The world is growing better; the Lord reigns; our planet is wheeling slowly into fuller light. I despair of nothing good. All will come in due time that is really needed. All that we have to do is to work—and wait."

This is a hymn for the older children. Tell them a story of simple trust like Whittier's. Include in your story something of interest concerning our Quaker poet. Allow the older children to look up the references in Matthew 4: 18-22; Mark 1: 16-20.

Sing quietly and simply. Do not hurry. Be sure that you give to each note its full value. There should be a slight accent on the first beat of each measure.

LEAD ON, O KING ETERNAL. No. 40

Note to Teacher

Tell a short story and explain any unfamiliar words in this song. Sing in march time with well-accented rhythm. Keep the voices light and happy. There should be no retard. In the second and third measures of the last line there are 5 Ds; accent the first and fifth.

A MIGHTY FORTRESS IS OUR GOD. No. 41

Story

Four hundred years ago there lived a great and good man named Martin Luther. He was a priest, but he did not believe that the church was right when it said that only the priests could pray and praise and bring offerings to God. He believed that God speaks to all of us through His word, the Bible, and that He sent His own son to the earth to save us from sin because He loved us. So Martin Luther taught the people to pray to God and to sing songs to Him, for he said, "Our dear Lord speaks to us through His Word, and we speak to Him in prayer and song." Now at this time, only the priests sang in the churches, and there were no songs for the people until Martin Luther wrote some. We still sing two of these songs, although they are nearly four hundred years old. One is about the little Christ Child in His manger bed. Martin Luther wrote that for his own little boy, Johnny Luther, to sing at Christmas time. The other is a great song about God. Luther calls God a mighty fortress, a strong refuge from our enemies and a defense against sin and sorrow. We are weak, but God and His Son, Jesus Christ, are strong; they cannot fail. We trust in their strength and no evil can befall us.

Note to Teacher

This is the great marching song of the Reformation and must be sung as such. It has been called by Heine, "The Marseillaise of the Reformation." Sing it with majesty and authority, in strict time. Accent the first and third beats of each measure. Observe the hold on the last syllable of each of the first four lines in every verse. Do not drag nor retard. While this song depicts the desperate struggle between Luther's followers and the church, it also applies to the never-ending war between good and evil.

HOW FIRM A FOUNDATION. No. 42

Story

One of the greatest men in the history of our country is Theodore Roosevelt. We always think of him as a fighter for the right, brave and unafraid, and we sometimes forget that he was a Christian gentleman who served God. To-day we are going to learn his favorite hymn, and as we think of these words, which Roosevelt believed, we know why he was unafraid.

God has made a promise to all who love, serve and believe in Him; too all who turn to His Son, Jesus, for protection and guidance. This is the promise:

"Do not be afraid of anything, for I am your God and will strengthen and help you. If you trust in Me you cannot fall. If your way seems hard and sad, if you are sorrowing, hold fast to my hand, for I will be there to bless you. Your troubles will never be more than you can bear. Though all the evil in the world gather about you, I'll never, no never, no never forsake the soul that trusts in Jesus."

Note to Teacher

This song sings itself. The spirit of the words determine the tempo.

WHO IS ON THE LORD'S SIDE? No. 43

Story

Did you know that each one of us has a battle to fight? It is a strange battle, for one side can't possibly lose. That side is called "GOOD," and the Lord Jesus is the King and Leader; the other side is called "EVIL." That is the world's side. Jesus chose all of us for His side when He came to earth and died for us. We fight for Him against EVIL when we try to be good; when we help others to know and love Him; when we are kind and true.

FIGHT THE GOOD FIGHT WITH ALL THY MIGHT. No. 46

Story

I know a song that says "Fight the Good Fight." Did you ever hear of a fight that could be called good? Can anyone tell me what kind of a fight that would be?

Well, I will tell you. We are calling *life* a good fight, and we are going to live it here in the best way that we know.

Life is always a fight against wrong. We need have no fear, for Christ who loves us will be near to help all the way.

Then, too, life is like a race. We can run this race, for Christ shows us the course. He will give us strength to win, if we trust Him and try with all our might.

Note to Teacher

Show the children that life is a worth-while struggle, a fight, a race. Sing in strict time with accented rhythm. Do not retard, but give each note its full value.

GOD OF OUR FATHERS, WHOSE ALMIGHTY HAND. No. 49

Note to Teacher

Many of the phrases in this song will need careful explanation. Tell a short story which will cover our history. Include the motto of our country, "In God We Trust."

This music is in march time and should be sung with a well-accented rhythm. Do not jerk the eighth notes and do not shout. Patriotism is never expressed by noise. Give to each note its full value. Do not retard. Some of the intervals are difficult. Play them for the children and be sure that they have heard them correctly before you allow them to try to sing.

NOT ALONE FOR MIGHTY EMPIRE. No. 50

Note to Teacher

This is a song of patriotism and thanksgiving. Tell a story that includes the meaning of each verse. Show the children the difference between material and spiritual blessings. Make clear to them that our deepest gratitude is for the "things unseen." The words of this poem point to the fulfilment of the Christian ideal, "the Brotherhood of Man," the song of the Christmas angels "Peace on earth, good will toward men."

The music is the old synagogal melody, "Moor Zur." Although this song is hundreds of years old, it is still sung every year at the Feast of Hannaukah. This feast commemorates the victories of Judas Maccabeus, the last king of Israel. It must be sung with a firm, steady tone, exactly as it is written. Accent the first beat of each measure. Do not hurry and do not shout. There must be no retard. Give each note its full value.

FOR PEACE AND FOR PLENTY. No. 51

Note to Teacher

This is a song of thanks and tells its own story. Only the shortest introduction is necessary. The words and thought are well within the understanding and experience of every child.

The music must be practiced and learned carefully. The accompaniment must be played in strict time, with the first beat of each measure accented. It must be played correctly and must not be noisy. It is an accompaniment and should not cover the voices. Do not allow the children to shout. Be sure that they sing all intervals accurately and give to each note its full value.

O LORD OUR GOD, THY MIGHTY HAND. No. 52

Note to Teacher

Let your story explain the meaning of this hymn. Bring out the meaning of each verse and show the different ways by which it is possible to stand by our country. This is one of the greatest hymns of patriotism that we have. Inspire the children with enthusiasm.

Sing with dignity and poise. Accent the first beat of each measure. Do not hurry. Give to each note its exact value. Be sure that you do not jerk the eighth notes following the dotted quarter notes. They should be sung smoothly. Observe that some measures contain four quarter notes, these must be sung smoothly and evenly, all of the notes receiving the same value. Make a slight pause before the last phrase, "America befriend." Sing this closing phrase a little slower than the rest of the song, but do not drag out a retard.

COME, YE THANKFUL PEOPLE, COME. No. 53

COME, CHILDREN, LIFT YOUR VOICES. No. 54

PRAISE TO GOD, IMMORTAL PRAISE. No. 55

Story

Three hundred years ago when only Indians lived here a band of Pilgrims sailed from Holland seeking a place in the New World to build homes. They were English people who had left England because the king said that everybody must go to his church, must worship God as he did, and must believe only what he believed. They went to Holland, and the Dutch people were very kind to them, but soon all the little English children were speaking Dutch and their fathers and mothers could not understand them. So the leaders decided to go to the new country, America, and build homes where they could still be English, but worship God in the way they believed to be right.

There were no steamers in those days. They had to sail across the Atlantic Ocean. This was very hard and took a long, long time.

When they finally reached America they found just trees, fields and Indians; no houses, no roads, no cars, nothing but open country. (Make clear to the children that the Pilgrims had only what they had brought with them.) There were no stores in which to buy food or clothing. The fathers built houses and a church. The mothers and children helped. Then they planted gardens, and the Indians showed them how to plant corn.

In the fall when the harvest was gathered in the Pilgrims said to each other, "God has been very good to us. He has led us to a new and happy home. We have a good supply of food for the coming winter because He has sent the sun and rain to make our crops grow. The Indians have been kind to us. Come, let us make a great feast and invite the Indians. We will sing songs of praise and thanksgiving to our God. We will pray to Him and give thanks for His loving kindness."

So they prepared the feast. The Indians came, bringing gifts of wild turkey and fish and deer. Everyone was glad and gave thanks. This great feast lasted a whole week.

Ever since then we, too, have set aside a day each fall when we give thanks to God for His goodness and for the harvest. Do you know what we call this day? "Thanksgiving Day!" It comes in November, for that is when all the harvest has been gathered in for the winter.

Note to Teacher

All three of these songs tell of joyous thanksgiving and praise. Keep the voices light and happy. The tempo should be bright; the rhythm well accented. Do not drag.

sweet hay in a manger. A manger is like a basket of box and holds the hay for the cattle to eat. The little Lord Jesus slept in His manger bed, and when the lowing of the cattle woke Him, He did not cry—He listened to their soft voices. Perhaps He understood what they were saying.

That great, good man, Martin Luther, wrote a song for his own little children to sing about the manger cradle, and we sing it, too, every Christmas. Now, at Christmas, the Lord Jesus looks down from heaven on us and we ask Him to watch by our beds until morning light.

Note to Teacher

Sing this song as a holy lullaby.

IT CAME UPON THE MIDNIGHT CLEAR. No. 60

STORY

In the far country of Judea, on a night long, long ago, the shepherds were sitting on the ground watching their sleeping sheep, when they heard music. It seemed to come from above their heads, and when they looked up, they saw a great shining light coming out of heaven, and they heard angels singing, "Peace on the earth, good will to men from heaven's all-gracious King." Then they saw hundreds and hundreds of singing angels, and they sat very still to hear the [illegible]

O COME, ALL YE FAITHFUL. No. 62

Story

Nearly seven hundred years ago a good man, named Cardinal Bonaventura, wrote a joyful Christmas song. This song was sung in Latin for hundreds of years until Frederick Oakeley, in 1841, translated it into English so that we [illegible] over and over. "O come,

easily be ruined. Be sure that the children sing the melody as it is written. Too many of us make a guess at the notes for the "Alleluias." Sing the song exactly as it is written, in strict time, rather fast with a well-defined accent on the first beat of each measure. Do not drag out a retard on the last "Alleluia," but sing the whole word deliberately and a little more slowly than the rest of the song.

COME, YE FAITHFUL, RAISE THE STRAIN. No. 66

Note to Teacher

This song offers a wonderful opportunity for a story and for Bible reference work. The first verse tells of God's promise to Israel and its fulfilment.

The second and third verses compare the Resurrection of Christ with the resurrection in nature. Spring is the awakening of nature from the long sleep of winter, and Easter brings to us the fulfillment of Christ's promise that His resurrection would wake us from the long winter sleep of sin.

The fourth verse sings praises to the Lord.

The words of our song were written by John of Damascus, the poet of the early Greek Church, in the year 750, nearly twelve hundred years ago. Many of his beautiful poems have been translated for us by an English clergyman, John Mason Neale.

The music, by the well-known English composer, Sir Arthur Sullivan, is very simple and should be sung in strict time with an accent on the first beat of each measure. Do not retard.

1. RECITE the first part of the verse up to the accented syllable with a singing tone, rapidly as in speaking, on the musical note indicated. Recite in the same way the phrase following the double bar.

2. SING all other words, beginning with the accented syllable, in 2-2 tempo, giving the accented syllable the time of a whole note. The accented syllable should be slightly emphasized. Give it two beats of a full measure.

If a word or syllable follows the accented syllable before the next bar, give the accented syllable the time of a dotted half note, and the syllable following the time of a quarter note. If there are two syllables following, give the accented syllable the time of a half note, and to each of the others the time of a quarter note.

Syllables following the first bar are to be sung in the time indicated by the music.

Final "ed" is pronounced as a separate syllable.

Observe all punctuation marks, as in reading.

WE GIVE THEE BUT THINE OWN. No. 70

This response may be used before or after the offertory. Sing simply and in time. Phrase according to the punctuation. If you make a slight pause after "a trust" and after "O Lord" you will not need to retard. Notice that in the fifth measure there are two even half notes. Give all of the notes their exact value.

SUFFER LITTLE CHILDREN TO COME UNTO ME. Nos. 71, 73

(Two Settings)

This is a benediction and we have included two arrangements. One is a simple melody with a quiet chord accompaniment. The other is arranged from an old "Te Deum" by Henry Lawes. Both should be sung simply and in time. Give each note its full value. You will observe that the important words occur on the accented beats.

OUR PRAYERS ACCEPT. No. 72

This number may be used as a benediction or as a response after the prayer. The music was composed early in the sixteenth century by Thomas Tallis. It should be sung simply and in time. It is always well to have the children sing the responses with bowed heads. Be sure that they know the music thoroughly before you attempt to use a response during the devotional service.

The poem is a part of the message that Oliver Wendell Holmes took to the Young Men's Christian Union in Boston when he was eighty-four years old.

O FATHER HEAR US No. 74

This response is to be used after the prayer. Sing it softly and prayerfully. Make a slight pause at each comma. It must be sung slowly, but do not drag. The melody is arranged from Mendelssohn's great oratorio, "Elijah."

ALL THINGS COME OF THEE, O LORD. No. 75

This sentence is to be used after the offering has been taken. It should be sung simply, in strict time, with each note receiving its full value.

PATRIOTIC SONGS

AMERICA No. 76

STORY

This tune is the best known of all national anthems. It is used here in the United States with the words, "My Country 'Tis of Thee," and in Great Britain with the words, "God Save the King." It is also used in Denmark, Germany, Switzerland, Bavaria, Brunswick, Norway, Saxony, Prussia, Wurtemberg, Hanover and Weimar with similar words in their respective languages. We find it first recorded as an "Ayre" by John Bull in 1619, but it was used with a Scotch carol in 1611. The authorship is uncertain. It is generally credited to Henry Carey. The date given for the arrangement we use is 1743.

The words were written by Samuel Francis Smith in 1832. They were first sung in public on July Fourth of that year at a children's celebration in the Park Street Church, Boston. Dr. Smith wrote the verses on a bit of waste paper in less than half an hour, and it is sung to-day exactly as it was written on that scrap of paper. When he was an old man, he said: "I have heard 'America' sung half way round the world. I have heard it on the Atlantic Ocean, on the Baltic Sea, and on the Mediterranean; in London, Liverpool, Stockholm, Copenhagen, Paris, Rome, Naples, in the baths at Pompeii, in Athens, Calcutta, and Rangoon. On the earth I have heard it on Pike's Peak, and under the earth in the caverns at Manitou, Colorado, where it was played on the stalactites." In spite of much criticism, this song still continues to be the best known of all our national anthems.

Note to Teacher

Sing in strict time, giving the dotted quarter notes full value. Do not hurry and do not retard. This is a song of personal pride in our country and love for it. The last stanza is a prayer. It must be dignified. Be sure that the words are sung correctly.

THE BATTLE HYMN OF THE REPUBLIC. No. 77

Story

This poem was composed by Julia Ward Howe in the fall of 1861. It was sung by Chaplain C. C. McCabe while in Libby Prison, when news was brought to the prisoners by an old negro that the Federals were winning. It was indeed the Battle Hymn of the Republic. Chaplain McCabe sang it again at President Lincoln's funeral. Rudyard Kipling calls it "that terrible Battle Hymn of the Republic." It became an immense favorite during the late war and was sung many times in stately English cathedrals.

Sir Arthur Conan Doyle, in his cabled report to the American Press, when the Americans and Australians broke the von Hindenburg line at St. Quentin, said:

"Mine eyes have seen the glory of the coming of the Lord,
"He is trampling out the vintage where the grapes of wrath are stored."

"The grand, sonorous, mystical lines of Julia Ward Howe rang in my head, as I found myself one of the actual witnesses of this, one of the historical episodes of the greatest of wars."

This old melody, best known as "John Brown's Body," was sung at camp meetings long before the Civil War. It must be sung in strict time with a swinging rhythm. Each note must receive its exact value or the thrill of the rhythm will be lost.

This great hymn was sung by the student body at Smith College on October 5, 1910, when Mrs. Howe, at the age of 91, received the honorary degree of Doctor of Letters.

GOD SAVE THE KING. No. 78

Note to Teacher

For the story of the writing of the music see "America."

Tell the children a simple, straightforward story. If you want to use a Bible reference, there is the story of the first king given to the Hebrews by God. See First Samuel, chapters 8-13. Let the children tell you what they know about the great kings of the Bible and then of England. Bring out, in teaching the words, that the first verse describes the qualities or attributes of the king. The second verse asks God's blessing upon him, and God's guidance so that the people may ever rejoice in his reign. The third verse has been added recently for Canada. Much can be said of Canada's place in the Empire.

The music must be dignified. Sing with poise and understanding. This is a simple, dignified song of patriotism, so do not allow it to become ponderous. It should not be hurried, but do not retard. Sing in steady, well-accented rhythm. Be sure that you do not jerk the eighth notes, which follow the dotted quarters. Sing the next to the last measure in strict time, and be sure that you give each note its full value.

THE STAR-SPANGLED BANNER. No. 79

Note to Teacher

This is a difficult song and must be played in strict time.

The words were written by Francis Scott Key on September 14, 1814. The British were preparing to attack Fort McHenry. Dr. Beanes, an intimate friend of Mr. Key's, was detained with other Americans aboard a British ship. Hoping to secure the release of his friend, Mr. Key started in a sail boat for the Admiral's vessel. According to some historians, he was detained in his boat, moored from the stern of the flagship, during the terrible bombardment of twenty-four hours. In the morning light he saw that the flag still waved over the fort, and taking an old letter from his pocket and using a barrel stave for a desk, he gave vent to his relief in this spirited poem. He called it "The Defense of Fort McHenry."

Mr. Key, as soon as he reached Baltimore, showed it to Judge Nicholson, his brother-in-law. He had copies struck off and distributed in the streets. Ferdinand Durang, an actor, picked up a copy and adapted it to the tune, "Anacreon in Heaven," called by some historians "Adams and Liberty." He sang it from a chair in an old tavern with the bystanders joining in the chorus. The song soon spread throughout the nation.

O CANADA. No. 80

Note to Teacher

As in all of the patriotic songs, tell a story of the country, of the people and of their life and loyalty. Build this story on the words of the song you are teaching.

Play and sing this song exactly as it is written. Follow all marks of expression. Remember that "Maestoso" means majestically or with dignity and does not mean *shout.* Too many people think that patriotism is expressed by noise. All through this beautiful chord accompaniment the melody must be emphasized so the children can hear their part. This song is so well written that it does not need a retard to add firmness to the ending. If you impress upon the children that this song is a pledge of loyalty and ask them to sing it that way, their attitude and the meaning of the words will produce the broadness of tone that you want and will be far better than any retard.

THE MAPLE LEAF FOREVER. No. 82

Note to Teacher

This song gives a fine opportunity for a good story. Be sure to look up your history before you try to tell the story.

This is to be sung with spirit. Do not shout. Keep the rhythm well accented on the first beat of each measure. Give each note its full value. Phrase according to the punctuation. Divide the tied notes into two even eighth notes. Observe the hold on the word "bless" in the chorus and do not retard the closing phrase.

SONGS

It hardly seems necessary to give suggestions for stories about the secular songs. Just a few musical helps should be sufficient. Remember all the time that children are singing these songs. Avoid retards. They have no use for anything that holds up the rhythmic flow of the music. Do not try to get big effects. Rhythm, beauty of tone, exactness and simplicity, with a well-understood story, will give the very best results.

OLD BLACK JOE. No. 81

MY OLD KENTUCKY HOME. No. 83

OLD FOLKS AT HOME. No. 84

Do not attempt to teach these songs until you are sure that you know them yourself. Do not trust to your memory, for the chances are that you learned them by ear and have never sung them as they really are. They should be sung at a moderate tempo with a smooth-flowing tone. Do not drag nor retard. The syncopation, that racial characteristic of negro melody, must be exact and all dotted notes must be sung where they occur. Sit down at the piano and play over these melodies exactly as they are written and you will be amazed when you realize how carelessly they have been sung. They are beautiful, musical songs when played as the composer wrote them. Observe all the rests. Tell the stories simply. Do not let them become sentimental.

"Old Black Joe." Sing the repeated "I'm coming" as an echo. Put a slight stress, not enough to be an accent, on each of the last three words, "old black Joe."

"My Old Kentucky Home." There is a hold over the word "home" the first time that it occurs in the refrain. If you sing the last phrase softly with care for the meaning of the words, you will get a very much better effect than if you just retard.

"Old Folks at Home." There is a hold on the second syllable of the word "weary" in the refrain. Sing the whole last phrase, "Far from de old folks at home," a little more slowly than the rest of the song, but in strict time. Do not drag.

DIXIE. No. 85

This song is marked "Allegro," which means fast. To sing rapidly you must use a light voice, but do not try to sing so quickly that the words become blurred. Keep up the time and accent the first beat of each measure. In next to the last measure of the chorus there is a hold over the word "south." Pause here, then sing "in Dixie" quickly. Dixie should be pronounced Dik-sie, with the accent on the first syllable.

THE MULBERRY BUSH. No. 86

This old English folk game will be useful as an exercise when the children are restless. The tune may be used successfully as a melody for a school song. The rhythm should be well accented.

JOHN PEEL. No. 87

This is an old English hunting song. Describe the lovely old hunt-hounds, horses, grooms and red-coated huntsmen. This, too, is a folk song, so the words and rhythm are important. Keep in it the joy of motion and out-of-doors.

OLD KING COLE. No. 88

This is a jolly old English folksong, known to everybody. Sing it rather fast, in strict time, with well-accented rhythm. In the second part on the words "twee-deedle-dee" get the children to sing a thin tone on the "ee" vowel to bring out the fun of the singing fiddles.

A LIFE ON THE OCEAN WAVE. No. 89

Sing in strict time. Accent the first beat of each measure. Give each note its exact value. This song is full of motion. Do not allow the children to shout.

HARK! HARK! THE LARK! No. 90

This is a famous song by Franz Schubert, the greatest of all song writers. It is said that Schubert read this poem of Shakespeare's while in a restaurant, and jotted the melody down on the back of a menu card. Certainly this melody is spontaneous enough to fit that story. Sing it in strict time, giving each note its exact value. Accent the rhythm. Observe the exclamation marks after Hark! Hark! Be sure that the children sing "Hark" and not "Hock." A very beautiful effect may be made by accenting the second syllable of "arise" and then immediately diminishing the tone.

HOME, SWEET HOME. No. 91

Every child should know and love this song. It is very necessary to watch the time. Do not allow it to become sentimental. Phrase according to the punctuation.

I LOVE THE MERRY, MERRY SUNSHINE. No. 92

This is an old English song. Sing in strict time with the rhythm well accented. Keep it bright, but do not rush.

THE BRAVE OLD OAK. No. 93

This is a vigorous old English song. It needs a big tone and firm, well-accented rhythm. Tell the children about the strength and long life of the oak tree. This is a particularly good song for the boys. Let them sing it lustily, but they must not shout. The accompaniment should be played with a firm, sure touch, but not too loud. Accent the first beat of each measure. Observe all marks of expression. Give each note its exact value.

THE MELLOW HORN. No. 94

This is a song of early morning. Sing it with a light, fresh tone. It should be sung rather fast with well-accented rhythm. In this song many of the phrases are repeated. Treat the repeated phrases as you would an echo and sing each second phrase more softly than the first. To make this effective you must keep strict time and give each note its exact value. Be sure that the children know the intervals correctly.

SWEET AND LOW. No. 95

All children should know this beautiful Tennyson poem and its equally beautiful setting. Sing it simply and in time with a soft mellow tone. Pronounce "wind" as though to rhyme with "find." Count two beats to each measure, 1, 2; 1, 2; with a slight accent on the first beat. Let the last word "sleep" die away slowly and softly. Do not drag this song nor make it sentimental.

THE MIDSHIPMITE. No. 96

This is a boys' song. Sing it in strict time, being sure that you give each note its exact value. Do not retard. This song tells a story of strenuous action and a retard would kill the spirit of it. Count four beats to each measure with a well-marked accent on the first and third beats. Observe very carefully all rests. The accompaniment should be well accented and played as it is marked. The two measures just preceding the change in time must be sung exactly as they are written, with no retard. Then sing the first two measures of the 3/4 time, or refrain, slowly and deliberately, swinging into the three-four or rowing rhythm on the first beat of the third measure. In this way you will keep the song under control and get a very much better effect. Observe every rest in the refrain. Pause on the word "An," on "e" then

swing back into the rhythm and finish without a retard. Sing this song with spirit and enthusiasm, but do not permit the boys to run away with it.

SAILING. No. 97

Story

Many years ago, before anyone had ever even thought of steam boats, all of the ships were sailing vessels. Some of them had one mast, some three and some five or six. When the sailors went off for a long trip, they had no idea when they would get home again, for they had to depend upon the wind to move their boat. Sometimes the wind blew steadily for days, then again it stopped and the ship just drifted about until the wind blew again. Sometimes the boats were blown far out of their course by stormy winds.

The sailor is always happy and anxious to start out on a new trip. He sings his song, "'Y' heave ho!" pull up the anchor, let's start on our voyage; sailing, sailing over the bounding main."

Note to Teacher

This is a difficult song to sing, for unless you are very careful the children will shout. Keep the swinging rhythm and the motion of wind and waves, with the joy of out-of-doors and spirit of freedom all through the song. Do not retard anywhere in this song. Sing it exactly as it is written. In the refrain, over the word "blue" you will notice the expression mark "ad lib." Pause for a moment on the word "blue," then pick up the tempo again and sing on without a retard.

SNOWFLAKES. No. 98

Sing this song with a soft, quiet tone. Try to bring out the spirit of the words. If you tell the children about the crystal formation of snowflakes and how they drift and turn in falling, they will get the proper feeling for the rhythm. Accent slightly the first beat of each measure. Keep the time well marked and rhythmical. The accompaniment should be played with a very light, dainty touch. Observe carefully all the rests.

JACK FROST. No. 99

This song should be sung quickly, with a light voice. Keep about it an air of mystery. Accent the first beat of each measure. Remember that a rest means silence, and observe every one. Cut all staccato notes off clean and short. There is a hold over "goes." Hold it just long enough to satisfy a feeling of surprise. The last sentence is a question. Sing it that way. Observe carefully all expression marks.

SIR ROBIN. No. 100

This happy spring song is full of humor. It must be sung in strict time, with careful attention to the value of the notes and rests. The tone should be light and happy. The rhythm must be well accented. Count six beats to each measure and in the accompaniment accent the first and fourth. Be sure that you play the robin's call in the accompaniment accurately.

SANTA LUCIA. No. 101

This is an Italian folk song. If you describe to the children the waterways of Venice, the gondolas, the soft singing in the moonlight and the strumming of guitars, you will get the atmosphere for this song. Sing with a smooth, round tone, in gentle, gliding motion. Observe all marks of expression, accents, staccato notes and rests. The accompaniment should be accented on the first beat of each measure. Be sure that the children sing the first and second endings correctly. Do not retard. Portamento from the "d" to the "c" in the last measure. Give the Italian pronunciation to Santa Lucia, the "c" being soft like our "ch."

ROWING. No. 102

This is an Italian barcarole and must be sung in the swinging, rocking rhythm of a small boat. The voices should be light and happy. Do not sing too fast. The accompaniment should be well accented on the first and fourth beats. Count six beats to each measure. Follow all marks of expression. Do not attempt to teach this song until the children are used to you and your methods. It is a difficult song and should not be taught in the early part of the term.

FUNICULI, FUNICULA. No. 103

This is an old Italian song. Count two beats to each measure, 1, 2; 1, 2. Give each note its full value. Do not retard. In the refrain be sure that you accent the first beat of each measure. Keep the melody smooth and bright.

It is not necessary to use the two lower parts. Use just the melody (top line) and the accompaniment.

CRADLE SONG. No. 104

Story

If you were going to rock a baby to sleep, what kind of a song would you sing? I'd sing the sweetest and softest music that I know, and all the best words. Then, too, I'd rock so gently and softly that the baby would smile and hum and sleep.

There is just one hard word in our song, and it is hard for us because we do not use it any more. When this song was written people said—bedight—but we say adorned or dressed.

We say good night to the baby and tell her to go to sleep, with her head on the pillow, for God will watch over her until the morning light wakes her up.

Close those blue eyes tight, baby, for the angels are near, waiting to watch over you until the night is past. They will take care of you and guard you from all harm.

Listen to the music. Do you hear the soft, steady music that you sing to the baby? It is soft and easy and so restful. Now listen to the piano. Do you hear the rocking, rocking?

Note to Teacher

Be sure that you play the bass of the accompaniment as it is written, with the rocking motion brought out. The counter melody in the right hand will not be difficult if the left hand is kept steady. Observe carefully the syncopation in the right hand.

ALL THROUGH THE NIGHT. No. 105

This is an old Welsh folk song. Sing it simply and in time. A folk song is a ballad originating among the common people. It is the spontaneous telling of everyday happenings to a rhythmic melody. It is a narrative so the words are most important while the melody is rhythmical and simple.

THE WILD ROSE. No. 106

This is an old German folk song. The story is well known and lovely. The melody is simple. Keep it moving along. Use a light, happy voice and slightly accented rhythm.

You will notice the marked national characteristics in the melody, subject and rhythm of these folk songs. The French are dramatic; the Italian are melodious; the English are vigorous; the German are simple; and if we include the American Negro Songs, we find them to be distinctly rhythmical.

THE SHEPHERD MAIDEN. No. 107

This lovely old French folk song tells a story dear to all children. The words and rhythm are important. The melody, as in all folk songs, is secondary. Keep the voices light and the words well spoken. It should be bright and chatty.

GOLDEN SLUMBERS. No. 109

This is a lullaby. Sing it softly and quietly, keeping in mind that it is intended to put a baby to sleep. Count 1, 2; 1, 2; and keep a swinging rhythm. Do not let the children sway to the music. Pause after the word "lullaby" each time that it occurs, and let the tone gradually diminish. The last word should die away, giving the impression that the baby is asleep.

IN THE SPRING. No. 110

This is an old French folk song which is sung every spring on the bridge at Avignon. The people take hands and dance down the mountainside and on to the bridge. Tradition tells us that it originated as a song of thanks that the bridge had not been swept away by the spring torrents. As a folk song the rhythm is important. Let the children play this old game.

ROUNDS. Nos. 108, 111, 112, 113, 114

Note to Teacher

These rounds have been included in response to many requests for them. We find the singing of rounds popular in England as early as the beginning of the thirteenth century. There is a peculiar joy in singing these old melodies and a big satisfaction in completing the round. These have been carefully marked to show the different voices and the starting time for each part. The time must be kept steady and well accented. Do not attempt to sing them if the children are disorderly. Be sure that you know them thoroughly yourself, for you will have to follow each part.

THERE'S MUSIC IN THE AIR. No. 115

This is another jolly song for use during the handwork period. To this melody, too, you may add many verses to fit your own needs. Keep it bright and alive.

These songs are popular in most schools and are similar in character to the Old World folk songs. They are built from the daily experiences in the school and life of the children. Usually every other line tells the story and the phrases between form a repeated refrain. In many cases the refrain gives the rhyme to the story.

HELP IT ON. No. 116

This is suggested for a work song. It often helps to sing a good, jolly song during the handwork period. You can easily add to this melody simple verses which will fit the needs of your school. In this type of song the words and rhythm are important.

THE FARMER. No. 117

This old folk game is too well known to need any explanations. The length of the song or game is increased by adding the many activities of the farmer's life. Each step in the cycle of sowing and reaping adds a verse to the song.

DID YOU EVER SEE A LASSIE. No. 118

This is a game to be played in the ring. A child is chosen to stand in the center. If a boy is chosen, change the word "Lassie" to "Laddie." While the children sing to him the first two lines of the song, he thinks of what he would like to do. He may clap his hands, tramp with his feet, swing his arms, jump up and down or any other activity in time to the music. He shows what he has chosen to do while the children sing the last half of the second line.

"Did you ever see a laddie, a laddie, a laddie,
Did you ever see a laddie go this way and that?"

Then all of the children do as he shows them until the song is finished. The child in the center then chooses another to take his place and in this way the game continues. Care must be taken that the children do not become disorderly.

PAT-A-CAKE, PAT-A-CAKE. No. 119

This is a finger game to be played while the children are sitting in the circle. The action follows the story. This is an especially nice song to sing to little visitors or to the baby brothers or sisters of the children in the Kindergarten when they come in to visit.

THUMBKIN SAYS "I'LL DANCE." No. 120

This, too, is a finger game and is played with each finger in turn on both hands, then all of the fingers dance together, as the words of the story suggest. This is a particularly good game for the very little children.

THE CARPENTER. No. 121

This is a game that may be used in either the circle or ring. The action follows the words of the song. This song has many possibilities. Both the story and action appeal to the children and they will develop a game from it themselves.

MARCHES

The marches have been selected to cover all the needs of the schools.

Processional Marching Song. This song has many uses in the daily program. It is especially good when the children are going to their handwork. They have been sitting still for some time and the singing helps them to relax.

March from Aida. This makes an excellent opening march. Bring out the melody and do not rush it. Play with dignity.

March from Huguenots. This provides a bright march in short, well-marked rhythm. This will be good for exercises.

Soldiers' Songs. This is especially good for little children.

Tannhauser March. This must be played with poise and dignity. It is an excellent march for dismissal, and care must be taken in the way it is played or the value of a whole day will be lost in a disorderly dismissal.

Vienna March. This will be found useful for exercises that require a light staccato rhythm for running.

Remember in the playing of all marches that they are for children. They take short steps, so the tempo must be decided by the age of the children. This does not mean that the march must be hurried or restless. It must be firm, controlled and restful. Always mark the rhythm by accenting the first beat of each measure. In four-four time the third beat receives a slight accent, and in six-eight time the fourth beat receives this slight accent.

QUIET MUSIC

All of these selections require practice and thought. They are offered to fill that need which so often arises. A few bars of quiet, restful melody played softly on the piano restore order and do away with much useless nagging. They must be played with quiet poise if they are to produce the desired effect.

And the streets of the city shall be
full of boys and girls playing
in the streets thereof

ZECHARIAH, VIII, 5

1 Joyful, Joyful, We Adore Thee

(HYMN TO JOY. 8, 7, 8, 7, D.)

HENRY VAN DYKE, 1908 — Arranged from BEETHOVEN, 1826

1. Joy - ful, joy - ful, we a - dore thee,
2. All thy works with joy sur - round thee,
3. Thou art giv - ing and for - giv - ing,
4. Mor - tals join the might - y cho - rus,

God of glo - ry, Lord of love; Hearts un-fold like flowers be - fore thee,
Earth and heaven re - flect thy rays, Stars and an - gels sing a - round thee,
Ev - er bless - ing, ev - er blest, Well-spring of the joy of liv - ing,
Which the morn-ing stars be - gan; Fa - ther - love is reign - ing o'er us,

Hail thee as the sun a - bove. Melt the clouds of sin and sad - ness;
Cen - ter of un - bro - ken praise; Field and for - est, vale and moun-tain,
O - cean - depth of hap - py rest! Thou the Fa - ther, Christ our Broth-er,—
Broth - er - love binds man to man. Ev - er sing - ing, march we on - ward,

Drive the dark of doubt a - way; Giv - er of im - mor - tal glad-ness,
Blossoming mead-ow, flash - ing sea, Chant-ing bird and flow - ing foun-tain,
All who live in love are thine: Teach us how to love each oth - er,
Vic - tors in the midst of strife; Joy - ful mu - sic lifts us sun - ward

Fill us with the light of day!
Call us to re - joice in thee.
Lift us to the Joy Di - vine.
In the tri - umph song of life. A - men.

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2 Loving Jesus, Meek and Mild

(TALLIS' CANON. L.M.)

CHARLES WESLEY, 1708–1788 — THOMAS TALLIS, 1520–1585

1. Lov - ing Je - sus, meek and mild, Look up - on a lit - tle child, Make me gen - tle as Thou art, Come
2. So shall all my hap - py days Sing their pleas-ant song of praise: And the world shall al - ways see Christ,

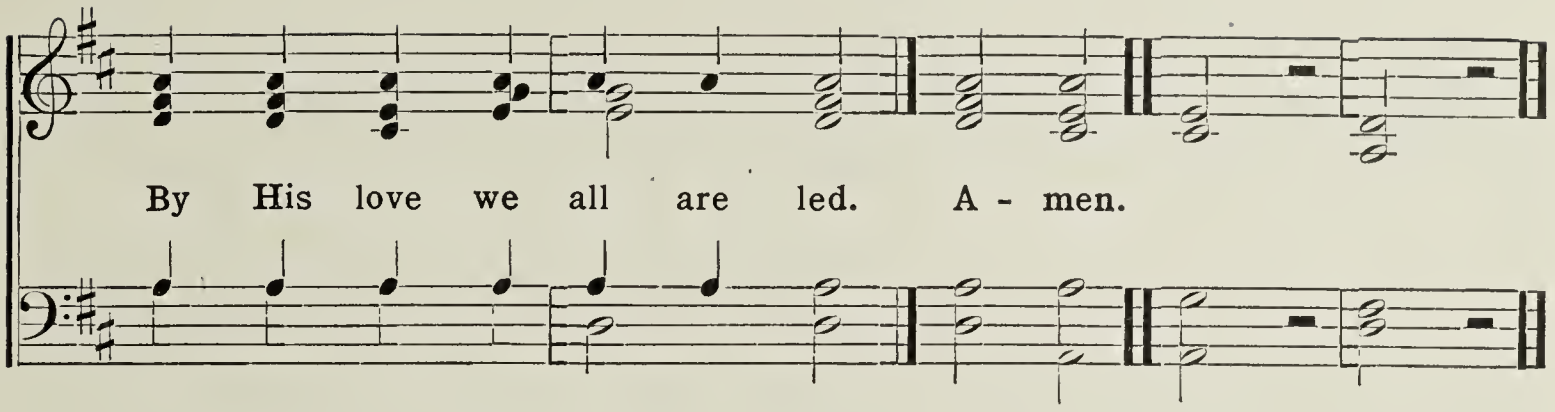
and live with - in my heart.
the Ho - ly Child in me. A - men.

3 God Is Great and God Is Good

REINECKE

God is great, and God is good, Him we thank for dai - ly food. By His boun - ty we are fed;

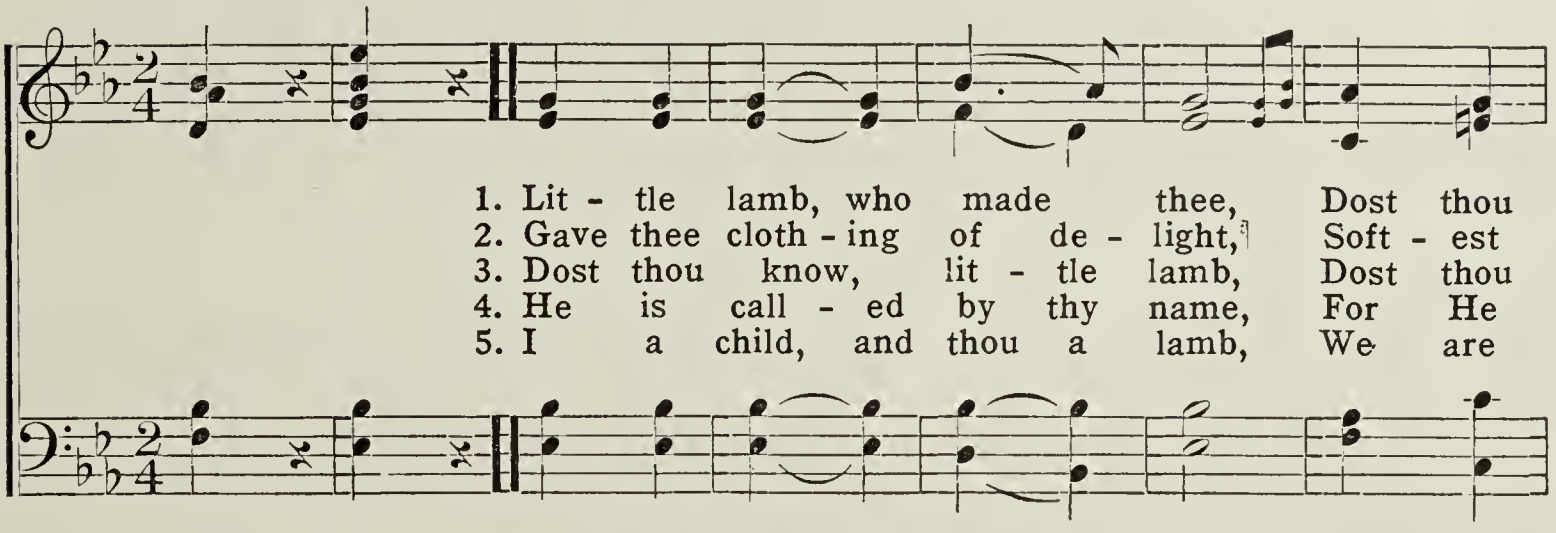
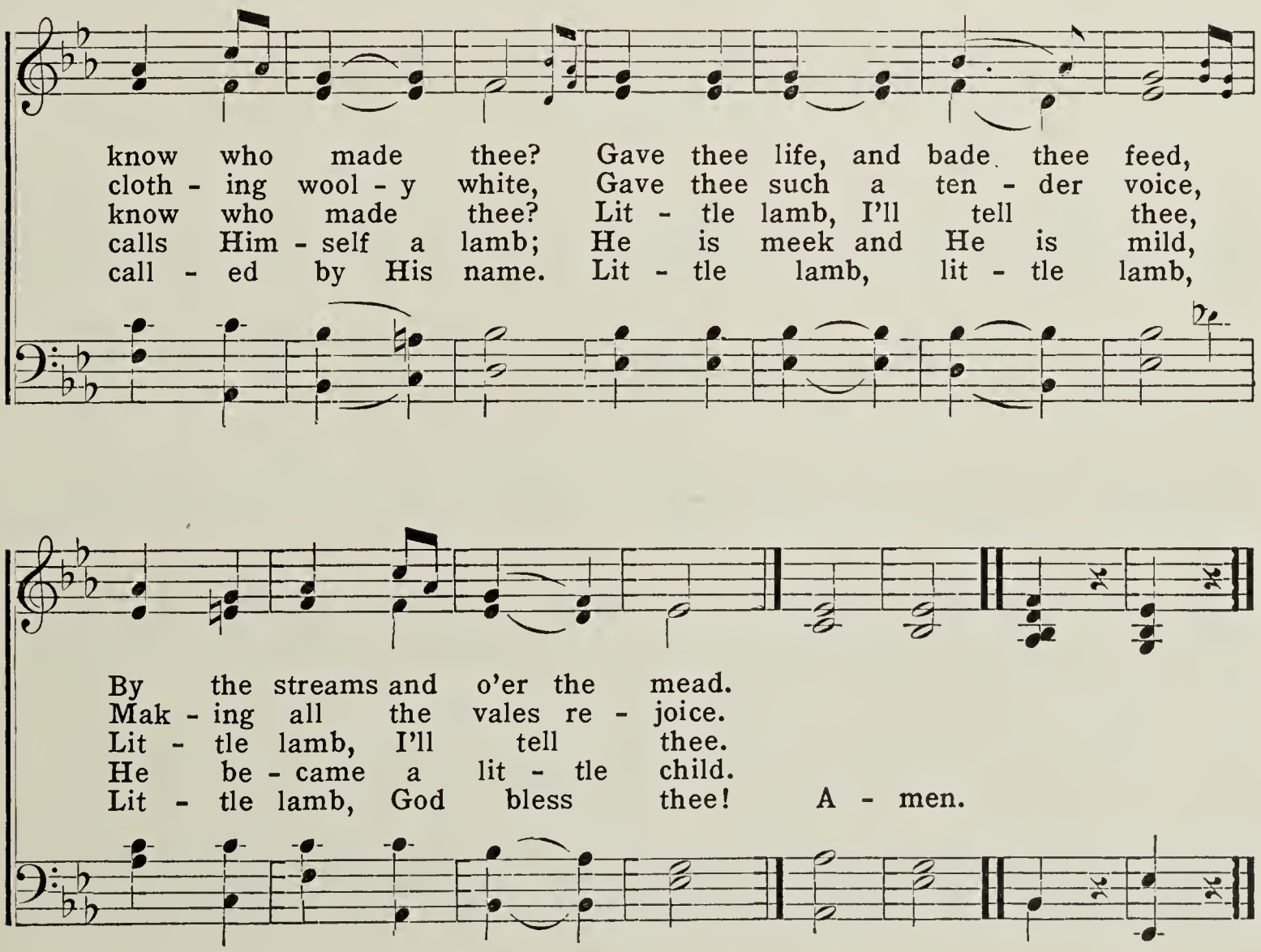
God Is Great and God Is Good



4 Little Lamb, Who Made Thee

(AMADEUS. 7, 7, 7, 7)

WILLIAM BLAKE — Arranged from MOZART, 1756–1791


1. Lit - tle lamb, who made thee, Dost thou
2. Gave thee cloth - ing of de - light, Soft - est
3. Dost thou know, lit - tle lamb, Dost thou
4. He is call - ed by thy name, For He
5. I a child, and thou a lamb, We are

know who made thee? Gave thee life, and bade thee feed,
cloth - ing wool - y white, Gave thee such a ten - der voice,
know who made thee? Lit - tle lamb, I'll tell thee,
calls Him - self a lamb; He is meek and He is mild,
call - ed by His name. Lit - tle lamb, lit - tle lamb,
By the streams and o'er the mead.
Mak - ing all the vales re - joice.
Lit - tle lamb, I'll tell thee.
He be - came a lit - tle child.
Lit - tle lamb, God bless thee! A - men.

5 Let Us with a Gladsome Mind

(INNOCENTS. 7, 7, 7, 7)

JOHN MILTON, 1623 Altered — THIBAUT IV. OF NAVARRE, 1201–1254

1. Let us with a glad - some mind
2. He with all com - mand - ing might,
3. All things liv - ing he doth feed;

Praise the Lord, for He is kind: For His mer - cies shall en - dure,
Filled the new - made world with light; For His mer - cies shall en - dure,
His full hand sup - plies their need: For His mer - cies shall en - dure,

Ev - er faith - ful, ev - er sure. A - men.

6 For the Beauty of the Earth

(DIX. 7, 7, 7, 7, 7, 7)

FOLLIOTT S. PIERPOINT, 1864 — Arranged from CONRAD KOCHER, 1838

1. For the beau - ty of the earth,
2. For the won - der of each hour,
3. For the joy of hu - man love,
4. For Thy church that ev - er - more

For the glo - ry of the skies, For the love which from our birth
Of the day and of the night, Hill and vale, and tree and flower,
Broth-er, sis - ter, par - ent, child, Friends on earth, and friends a - bove,
Lift - eth ho - ly hands a - bove, Off - 'ring up on ev - 'ry shore

For the Beauty of the Earth

Refrain

O - ver and a - round us lies,
Sun and moon, and stars of light,
For all gen - tle thoughts and mild,
Her pure sac - ri - fice of love,
Lord of all, to Thee we raise

This our hymn of grate - ful praise. A - men.

7 Father, Hear the Prayer We Offer

(CARTER. 8, 7, 8, 7)

LOVE M. WILLIS, 1859 — EDMUND S. CARTER, 1874

1. Fa - ther, hear the prayer we of - fer;
2. Not for ev - er in green pas - tures
3. Not for ev - er by still wa - ters
4. Be our strength in hours of weak - ness;

Not for ease that prayer shall be, But for strength that we may ev - er
Do we ask our way to be; But the steep and rug-ged path-way
Would we i - dly qui - et stay; But would smite the liv - ing foun-tains
In our wan-d'rings be our guide; Thro' en - deav - or, fail - ure, dan - ger,

Live our lives cour - a - geous - ly.
May we tread re - joic - ing - ly.
From the rocks a - long the way.
Fa - ther, be Thou at our side. A - men.

8 The Fathers Built This City

(CIVITAS DEI. 7, 6, 8, 6, D.)

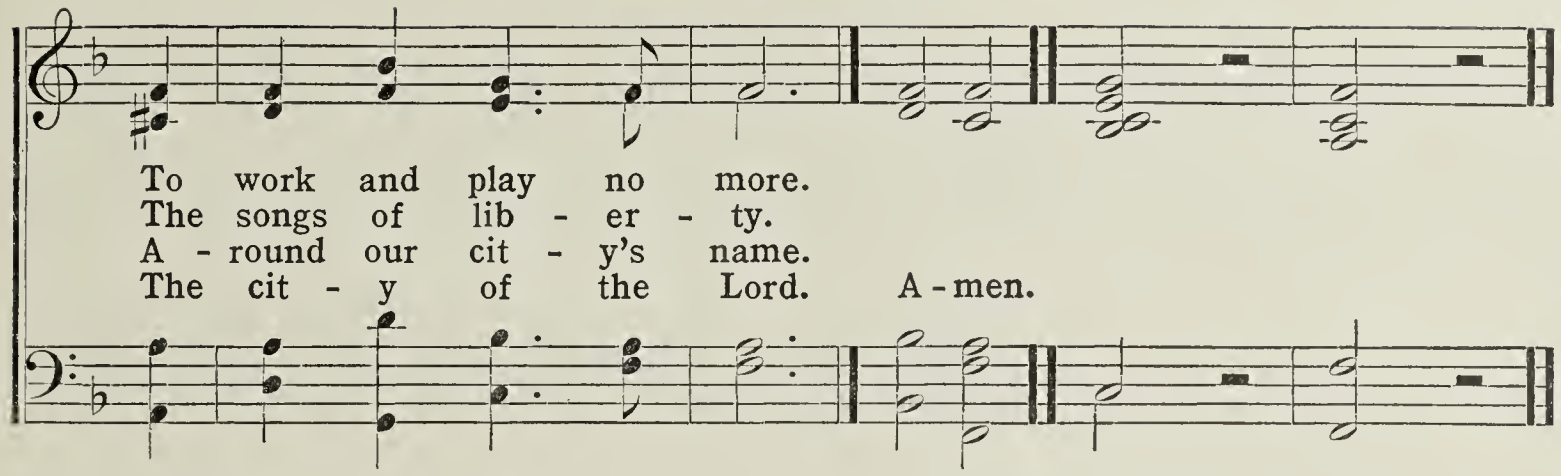
WILLIAM GEORGE TARRANT, 1853– ALFRED JAMES CALDICOTT, 1842–1897

1. The fa - thers built this cit - y In a - ges long a - go, And bus - y in the bus - y streets,
2. Yet still the cit - y stand - eth, A hive of toil - ing men, And moth-er's love makes hap - py home
3. Let all the peo - ple praise Thee, Give all Thy sav - ing health, Or vain the la - b'rer's strong right arm
4. A com - mon - weal of broth - ers U - nit - ed, great and small, Up - on our ban - ner blaz - on'd be

They hur - ried to and fro; The chil - dren played a - round them,
For chil - dren now as then; O God of a - ges help us,
And vain the merchant's wealth; Send out Thy light to ban - ish
The Char - ter, "Each for all!" Nor let us cease from bat - tle,

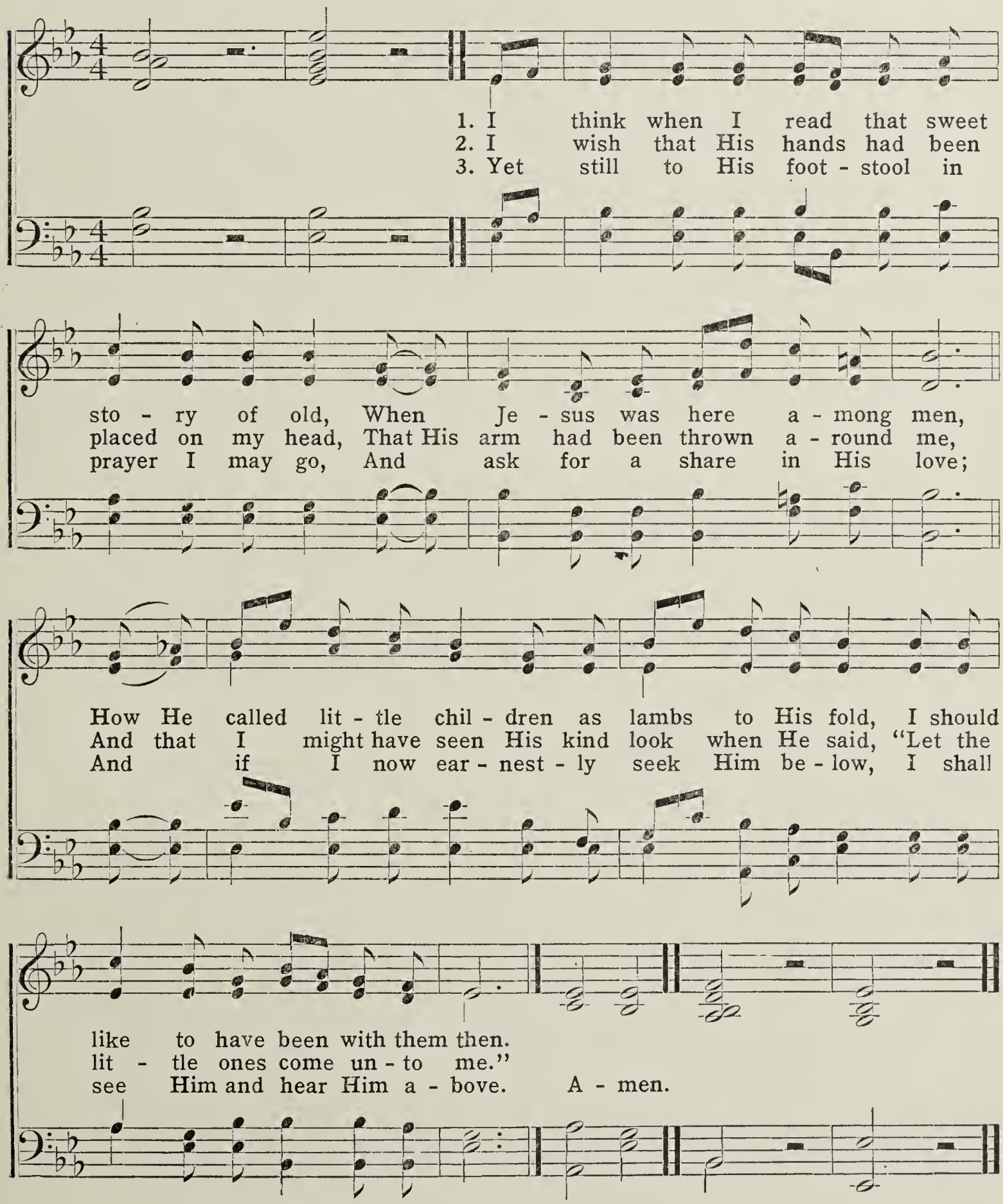
And sang the songs of yore, Till one by one they fell a - sleep,
Such cit - i - zens to be, That chil-dren's chil - dren here may sing
The shad - ows of the shame, Till all the civ - ic vir - tues shine
Nor wear - y sheathe the sword, Un - til this cit - y is be - come

The Fathers Built This City



9 I Think When I Read That Sweet Story of Old

(SWEET STORY. Irregular)

JEMIMA LUKE, 1841 — Traditional English Melody

1. I think when I read that sweet
2. I wish that His hands had been
3. Yet still to His foot - stool in
sto - ry of old, When Je - sus was here a - mong men,
placed on my head, That His arm had been thrown a - round me,
prayer I may go, And ask for a share in His love;
How He called lit - tle chil - dren as lambs to His fold, I should
And that I might have seen His kind look when He said, "Let the
And if I now ear - nest - ly seek Him be - low, I shall
like to have been with them then.
lit - tle ones come un - to me."
see Him and hear Him a - bove. A - men.

10 Fling Out the Banner, Let It Float

(WALTHAM. L. M.)

GEORGE W. DOANE, 1848 — JOHN B. CALKIN, 1872

1. Fling out the ban - ner, let it float
2. Fling out the ban - ner, hea - then lands
3. Fling out the ban - ner, sin - sick souls
4. Fling out the ban - ner, let it float

Sky - ward and sea-ward, high and wide; The sun, that lights its shin - ing folds,
Shall see from far the glo-rious sight, And na - tions, crowd-ing to be born,
That sink and per - ish in the strife, Shall touch in faith its ra - diant hem,
Sky - ward and sea-ward, high and wide, Our glo - ry, on - ly in the cross;

The cross, on which the Sav - iour died.
Bap - tize their spir - its in its light.
And spring im - mor - tal in - to life.
Our on - ly hope, the Cru - ci - fied. A - men.

11 These Things Shall Be,—A Loftier Race

(TRURO. L. M.)

JOHN A. SYMONDS, 1880 — CHARLES BURNEY, 1769

1. These things shall be,— a loft - ier race Than
2. They shall be gen - tle, brave and strong To
3. Na - tion with na - tion, land with land, Un -
4. New arts shall bloom of loft - ier mould, And

These Things Shall Be,—A Loftier Race

e'er the world hath known shall rise With flame of free - dom in their
spill no drop of blood, but dare All that may plant man's lord - ship
armed shall live as com - rades free; In ev - 'ry heart and brain shall
might - ier mu - sic thrill the skies, And ev - 'ry life shall be a

souls, And light of knowl-edge in their eyes;
firm On earth, and fire, and sea, and air.
throb The pulse of one fra - ter - ni - ty.
song, When all the earth is par - a - dise. A - men.

12 God Send Us Men Whose Aim 'Twill Be

(MELROSE. L. M.)

F. J. Gillman, Altered

Frederick C. Maker, 1844–

1. God send us men whose aim 'twill be, Not to de -
2. God send us men a - lert and quick His loft - y
3. God send us men of stead - fast will, Pa - tient, cour -
4. God send us men with hearts a - blaze, All truth to

fend some an - cient creed, But to live out the laws of Right
pre - cepts to trans - late, Un - til the laws of Right be - come
a - geous, strong and true; With vi - sion clear and mind e - quipped,
love, all wrong to hate; These are the pa - triots na - tions need,

In ev - 'ry tho't and word and deed.
The laws and hab - its of the State.
His will to learn, His work to do.
These are the bul - warks of the State. A - men.

13 We've a Story to Tell to the Nations

(MESSAGE. 10, 8, 8, 7, 7. With Refrain.)

COLIN STERNE, 1896 — Adapted from H. ERNEST NICHOL, 1896

1. We've a sto - ry to tell to the na - tions
2. We've a song to be sung to the na - tions,
3. We've a mes - sage to give to the na - tions,
4. We've a Sav - iour to show to the na - tions,

That shall turn their hearts to the right, A sto - ry of truth and
That shall lift their hearts to the Lord; A song that shall con - quer
That the Lord who reign - eth a - bove, Hath sent us His Son to
Who the path of sor - row has trod, That all of the world's great

mer - cy, A sto - ry of peace and light, A
e - vil And shat - ter the spear and sword, And
save us, And show us that God is love, And
peo - ples Might come to the truth of God, Might

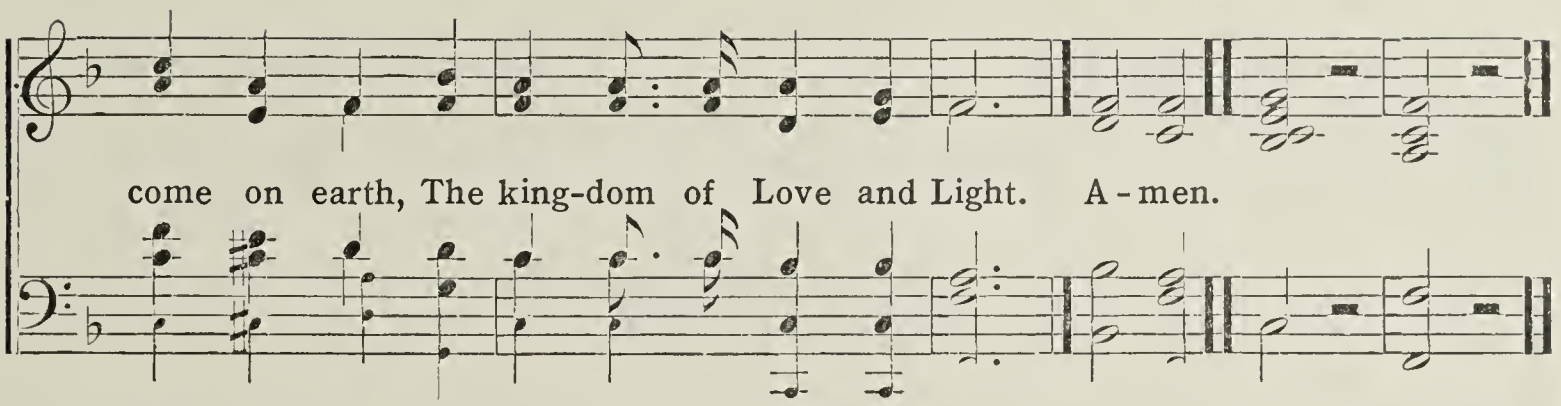
Refrain

sto - ry of peace and light.
shat - ter the spear and sword.
show us that God is love.
come to the truth of God!

For the dark-ness shall turn to dawn - ing,

And the dawn - ing to noon - day bright, And Christ's great king-dom shall

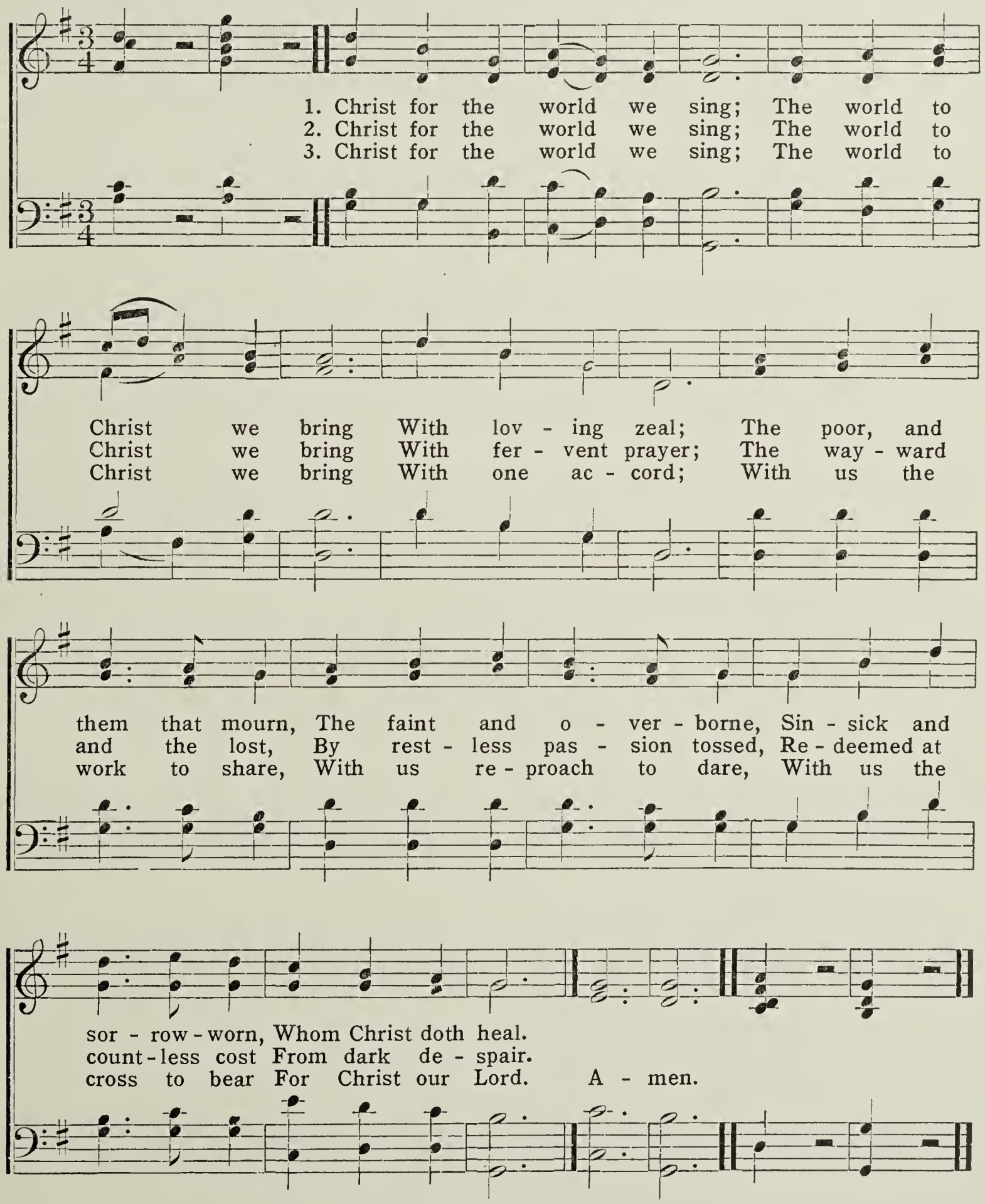
We've a Story to Tell to the Nations



14 Christ for the World We Sing

(ITALIAN HYMN. 6, 6, 4, 6, 6, 6, 4)

SAMUEL WOLCOTT, 1869 — FELICE DE GIARDINI, 1769


1. Christ for the world we sing; The world to
2. Christ for the world we sing; The world to
3. Christ for the world we sing; The world to
Christ we bring With lov - ing zeal; The poor, and
Christ we bring With fer - vent prayer; The way - ward
Christ we bring With one ac - cord; With us the
them that mourn, The faint and o - ver - borne, Sin - sick and
and the lost, By rest - less pas - sion tossed, Re - deemed at
work to share, With us re - proach to dare, With us the
sor - row - worn, Whom Christ doth heal.
count - less cost From dark de - spair.
cross to bear For Christ our Lord. A - men.

15 Send Down Thy Truth, O God!

(YIGDAL. S. M.)

EDWARD ROWLAND SILL, 1867 — Arranged from traditional "YIGDAL"

1. Send down Thy turth, O God! Too long the shad - ows frown, Too long the dark - ened way we've trod Thy truth, O Lord send down. Send down Thy spir - it free, Till, wil - der - ness and town, One tem - ple for Thy wor - ship be, Thy spir - it, O send down.

2. Send down Thy love, Thy life, Our less - er lives to crown, And cleanse them of their hate and strife, Thy liv - ing love send down. Send down, Thy peace, O Lord! Earth's bit - ter voic - es drown, In one deep o - cean of ac - cord Thy peace, O God send down. A - men.

16 Saviour, Like a Shepherd Lead Us

(BRADBURY. 8, 7, 8, 7, D.)

"Hymns for the Young," 1836 — WILLIAM B. BRADBURY, 1859

1. Sav - iour, like a shep-herd lead us, Much we need Thy ten - der care; In Thy pleas-ant pas-tures feed us,
2. We are Thine, do Thou be-friend us; Be the guard-ian of our way; Keep Thy flock, from sin de - fend us,
3. Thou hast prom-ised to re - ceive us, Poor and sin - ful tho' we be; Thou hast mer - cy to re - lieve us,
4. Ear - ly let us seek Thy fa - vor, Ear - ly let us do Thy will; Bless - ed Lord and on - ly Sav - iour,

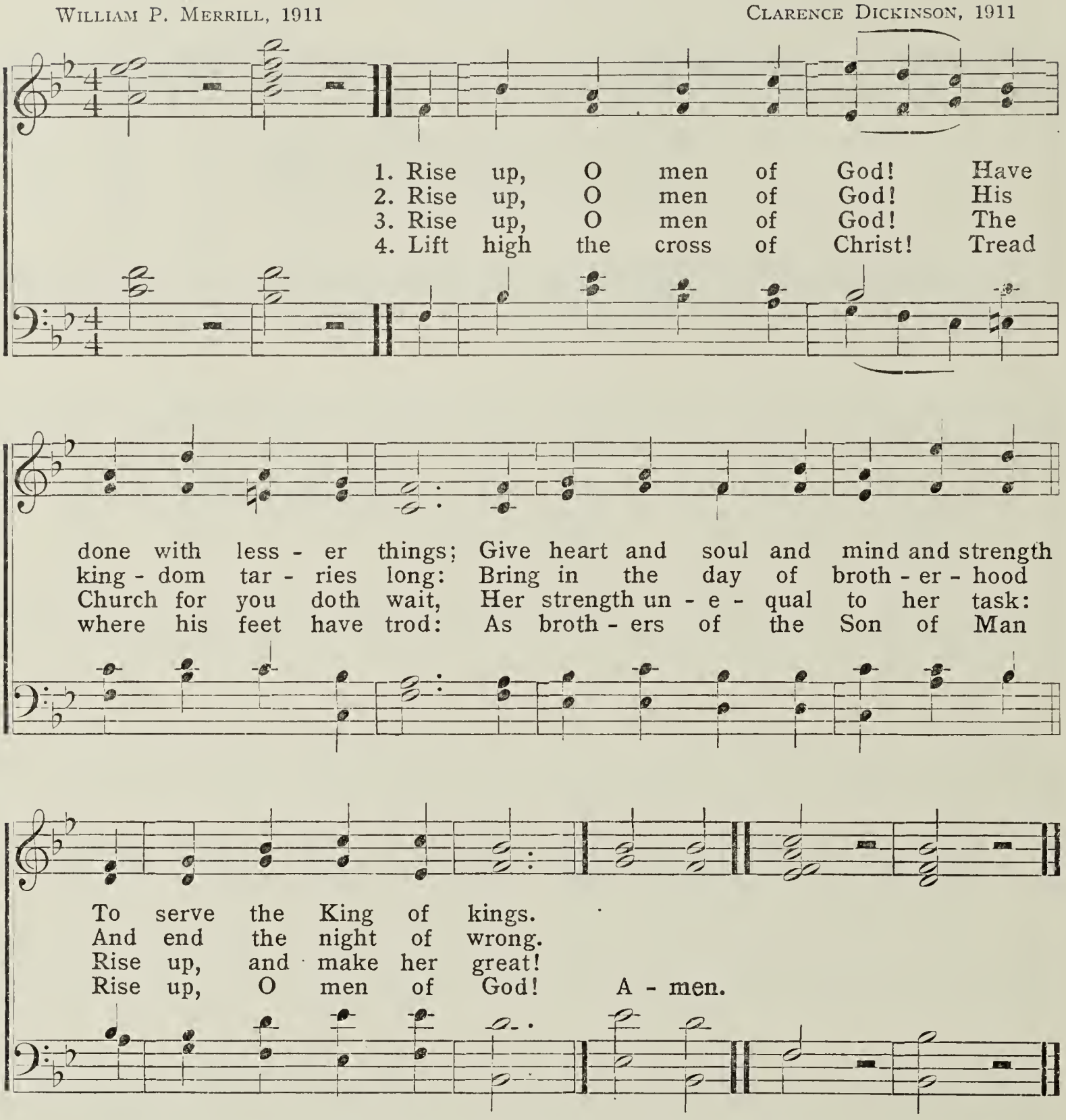
For our use Thy folds pre- pare: Bless-ed Je - sus, bless-ed Je - sus,
Seek us when we go a - stray: Bless-ed Je - sus, bless-ed Je - sus,
Grace to cleanse, and power to free: Bless-ed Je - sus, bless-ed Je - sus,
With Thy love our bos - oms fill: Bless-ed Je - sus, bless-ed Je - sus,

Thou hast bought us, Thine we are, Bless - ed Je - sus, bless-ed Je - sus,
Hear Thy chil - dren when they pray, Bless - ed Je - sus, bless-ed Je - sus,
Ear - ly let us turn to Thee, Bless - ed Je - sus, bless-ed Je - sus,
Thou hast loved us, love us still, Bless - ed Je - sus, bless-ed Je - sus,

Thou hast bought us, Thine we are.
Hear Thy chil - dren when they pray.
Ear - ly let us turn to Thee.
Thou hast loved us, love us still. A - men.

17 Rise Up, O Men of God

(MERRILL. S. M.)

WILLIAM P. MERRILL, 1911 — CLARENCE DICKINSON, 1911

1. Rise up, O men of God! Have
2. Rise up, O men of God! His
3. Rise up, O men of God! The
4. Lift high the cross of Christ! Tread
done with less - er things; Give heart and soul and mind and strength
king - dom tar - ries long: Bring in the day of broth - er - hood
Church for you doth wait, Her strength un - e - qual to her task:
where his feet have trod: As broth - ers of the Son of Man
To serve the King of kings.
And end the night of wrong.
Rise up, and make her great!
Rise up, O men of God! A - men.

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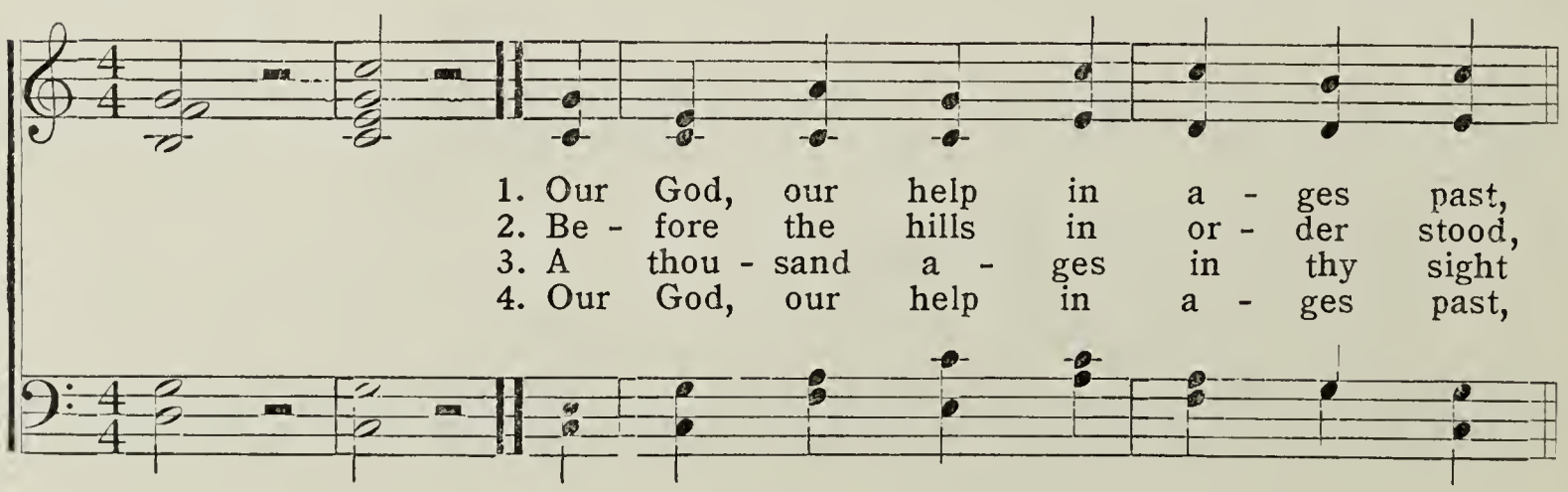
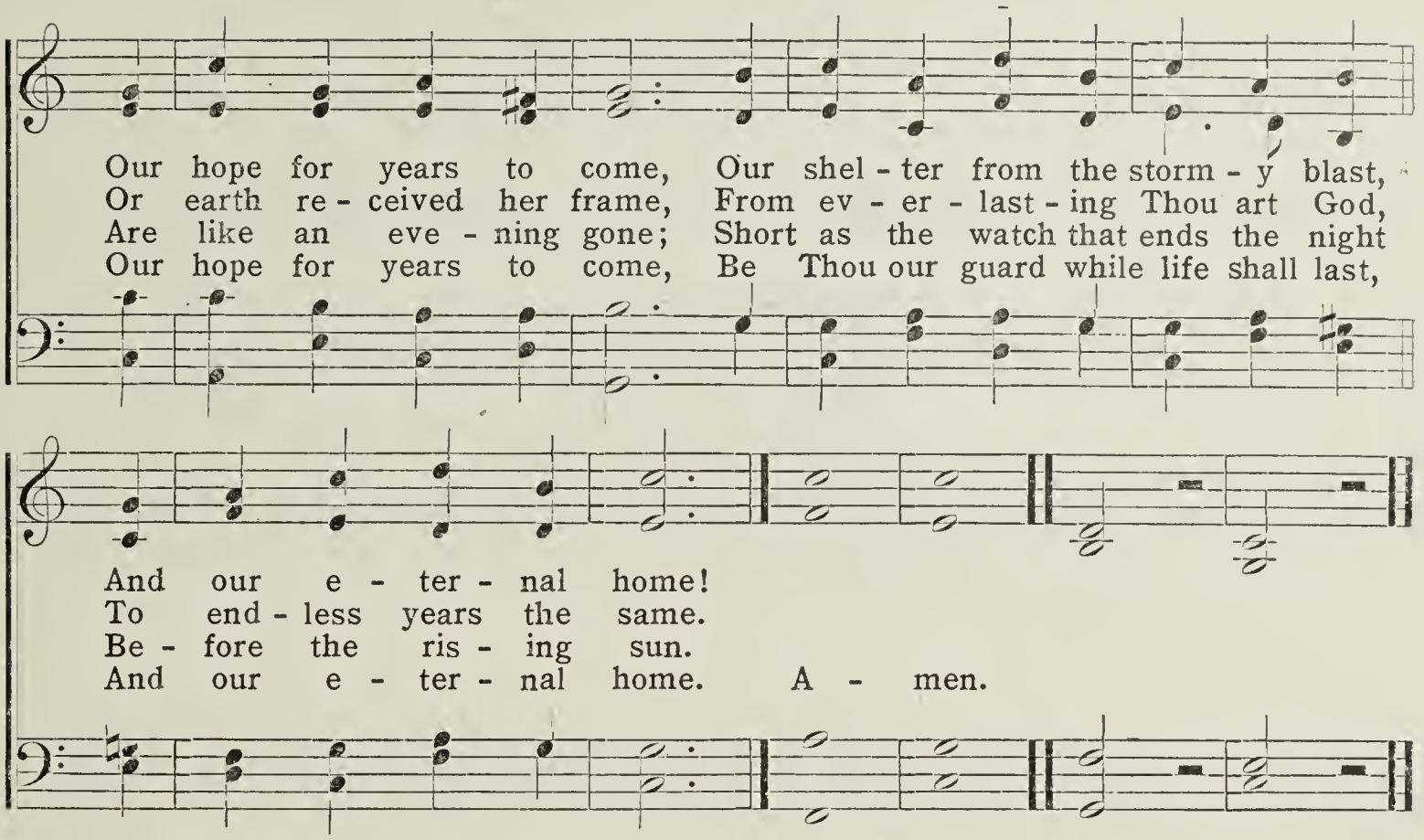
18 Our God, Our Help in Ages Past

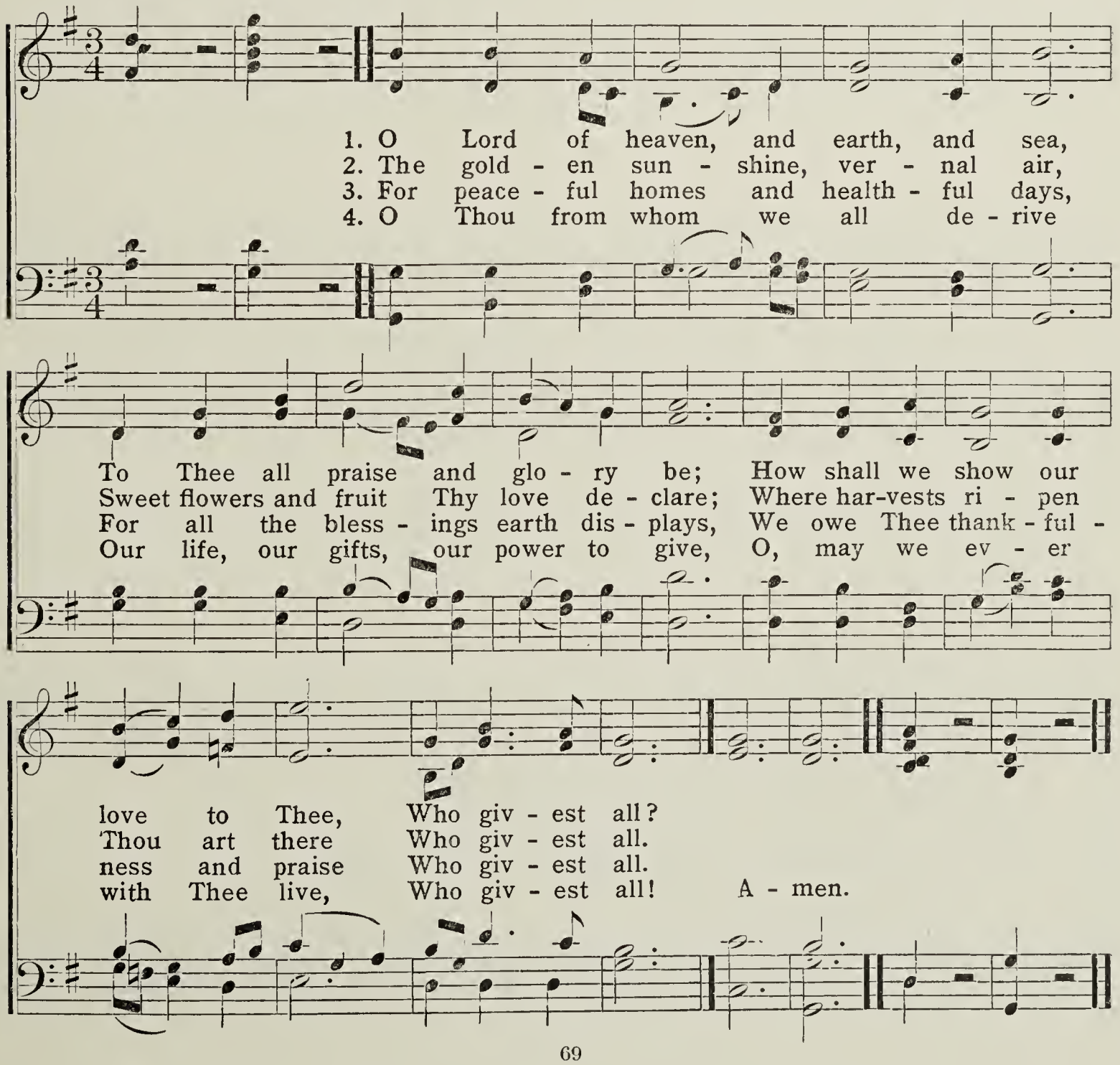
(ST. ANNE. C. M.)

ISAAC WATTS, 1719 — WILLIAM CROFT, 1708

Our God, Our Help in Ages Past


Our hope for years to come, Our shel - ter from the storm - y blast,
Or earth re - ceived her frame, From ev - er - last - ing Thou art God,
Are like an eve - ning gone; Short as the watch that ends the night
Our hope for years to come, Be Thou our guard while life shall last,
And our e - ter - nal home!
To end - less years the same.
Be - fore the ris - ing sun.
And our e - ter - nal home. A - men.

19 O Lord of Heaven and Earth and Sea

(ALMSGIVING. 8, 8, 8, 4)

CHRISTOPHER WORDSWORTH, 1863 JOHN B. DYKES, 1875

1. O Lord of heaven, and earth, and sea,
2. The gold - en sun - shine, ver - nal air,
3. For peace - ful homes and health - ful days,
4. O Thou from whom we all de - rive
To Thee all praise and glo - ry be; How shall we show our
Sweet flowers and fruit Thy love de - clare; Where har-vests ri - pen
For all the bless - ings earth dis - plays, We owe Thee thank - ful -
Our life, our gifts, our power to give, O, may we ev - er
love to Thee, Who giv - est all?
Thou art there Who giv - est all.
ness and praise Who giv - est all.
with Thee live, Who giv - est all! A - men.

20 We Thank Thee, O Our Father

(GREENLAND. 7, 6, 7, 6, D.)

Anonymous — Lausanne Psalter, 1790 (Altered)

1. We thank Thee, O our Fa - ther, For all Thy lov - ing care; We thank Thee that Thou mad-est The world so bright and fair.
2. Out in the sun - ny mead-ows, And in the woodlands cool, Up - on the breez - y hill - side, And by each reed - y pool,
3. And in the dust - y cit - y, Where bus - y crowds pass by, And where the tall dark hous - es Stand up and hide the sky,
4. And wheth-er in the cit - y, Or in the fields they dwell; Al - ways the same sweet mes-sage The fair sweet flow-ers tell.

We thank Thee for the sun - shine, And for the pleasant showers ;And, O our
And in the qui - et pas - ture, And by the broad high-way; All pure, and
And where through lanes and al-leys, No pleas-ant breez-es blow, E'en there, O
For they are all so won - der-ful, They show thy power a-broad; And they are

God, we thank Thee, We thank Thee for the flowers.
fresh, and stain-less, They spring up ev-ery day.
God our Fa - ther, Thou mak'st the flowers grow.
all so beau-ti-ful, They teil Thy love, O God. A-men.

21 Holy, Holy, Holy, Lord God Almighty

(NICÆA. 11, 12, 12, 10)

REGINALD HEBER, 1826 — JOHN B. DYKES, 1861

1. Ho - ly, ho - ly, ho - ly! Lord God Al -
2. Ho - ly, ho - ly, ho - ly! all the saints a -
3. Ho - ly, ho - ly, ho - ly! tho' the dark - ness
4. Ho - ly, ho - ly, ho - ly! Lord God Al -

might - y! Ear - ly in the morn - ing our song shall rise to Thee;
dore thee, Cast-ing down their gold-en crowns a-round the glass - y sea;
hide thee, Though the eye of sin - ful man Thy glo - ry may not see,
might - y! All Thy works shall praise Thy name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y! God in Three
Cher-u - bim and sera - phim fall - ing down be - fore Thee, Which wert, and
On - ly Thou art ho - ly, there is none be - side Thee, Per - fect in
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y! God in Three

Per - sons, bless - ed Trin - i - ty!
art, and ev - er - more shalt be.
power, in love, and pur - i - ty.
Per - sons, bless - ed Trin - i - ty! A - men.

22 Rejoice, Ye Pure in Heart

(MARION. S. M. With Refrain)

EDWARD H. PLUMTRE, 1865 — ARTHUR H. MESSITER, 1883

1. Re - joice, ye pure in heart, Rejoice, give thanks and sing;
2. Bright youth and snow-crowned age, Strong men and maidens fair,
3. With all the an - gel choirs, With all the saints on earth,
4. With voice as full and strong As o-cean's surg-ing praise,
5. Yes, on through life's long path, Still chant - ing as ye go;
6. Still lift your stan-dard high, Still march in firm ar - ray,

Your fes - tal ban - ner wave on high,—The cross of Christ your King;
Raise high your free, ex - ult - ing song, God's won-drous praise de - clare.
Pour out the strains of joy and bliss, True ra - pture, no - blest mirth!
Send forth the hymns our fa - thers loved, The psalms of an - cient days.
From youth to age, by night and day, In glad - ness and in woe.
As war - riors thro' the dark - ness toil Till dawns the gold - en day.

Refrain

Re - joice, re - joice, Re-joice, give thanks and sing. A - men.
Re-joice, re-joice,

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23 My God, I Thank Thee

(WENTWORTH. 8, 4, 8, 4, 8, 4)

ADELAIDE A. PROCTER, 1858 — FREDERICK C. MAKER, 1876

1. My God, I thank Thee, who hast made The earth so bright,
2. I thank thee, too, that Thou hast made Joy to a - bound;
3. I thank thee, Lord, that thou hast kept The best in store;
4. I thank thee, Lord, that here our souls, Tho' am - ply blest,

My God, I Thank Thee

So full of splen - dor and of joy, Beau - ty and light; So man - y
So man - y gen - tle tho'ts and deeds Cir - cling us round; That in the
We have e - nough, yet not too much To long for more: A yearn-ing
Can nev - er find, al-though they seek, A per - fect rest; Nor ev - er

glo - rious things are here, No - ble and right.
dark - est spot of earth Some love is found.
for a deep - er peace, Not known be - fore.
shall, un - til they lean On Je - sus' breast. A - men.

24 New Every Morning

(MELCOMBE. L. M.)

JOHN KEBLE, 1822 — SAMUEL WEBBE, 1782

1. New ev - 'ry morn - ing is the love
2. New mer - cies each re - turn - ing day,
3. If on our dai - ly course our mind

Our wak-'ning and up - ris - ing prove; Thro' sleep and dark-ness safe - ly bro't,
Hov - er a - round us while we pray; New per - ils past, new sins for-giv'n,
Be set to hal - low all we find, New treas - ures still, of count-less price,

Re - stored to life, and pow'r, and thought.
New tho'ts of God, new hopes of heav'n.
God will pro - vide for sac - ri - fice. A - men.

25 Glory and Praise and Honor

(VALENS. 7, 6, 7, 6. With Refrain)

THEODULPH, Bp. of Orleans, 821
Translated by JOHN M. NEALE, 1856

Arranged from Catholic Hymns

1. Glo - ry and praise and hon - or To Thee, Re - deem-er, King, To whom the lips of chil - dren Made sweet ho-san-nas ring.
2. The peo - ple of the He-brews, With palms be - fore Thee went; Our praise and pray'r and anthems Be - fore Thee we pre - sent.
3. Thou went - est to Thy pas - sion A - mid their shouts of praise: Thou reign-est now in glo - ry, While we our an - thems raise.
4. Thou didst ac-cept their prais - es; Ac - cept the pray'rs we bring, Who in all good de-light - est, Thou good and gra-cious King.

Refrain

Glo - ry and praise and hon - or, To Thee, Re-deem-er, King, To whom the lips of chil - dren Made sweet ho-san-nas ring. A - men.

26 Looking Upward Every Day

(ST. KEVIN. 7, 6, 7, 6, D.)

MARY BUTLER, 1881 — ARTHUR S. SULLIVAN, 1872

1. Look-ing up - ward ev - ery day, Sun-shine on our fa - ces; Press-ing on-ward ev - ery day Toward the heaven-ly pla - ces;
2. Walk-ing ev - ery day more close To our El - der Broth - er; Grow-ing ev - ery day more true Un - to one an - oth - er;
3. Leav- ing ev - ery day behind Something which might hin - der; Run - ning swift-er ev - ery day, Grow - ing pur - er, kind - er,—

Grow-ing ev - ery day in awe, For Thy name is ho - ly; Learn-ing ev- ery day to love With a love more low - ly;
Ev - ery day more grate-ful - ly Kind-ness-es re - ceiv - ing; Ev - ery day more read - i - ly In - ju - ries for - giv - ing;
Lord, so pray we ev - ery day, Hear us in Thy pit - y, That we en - ter in at last To the ho - ly cit - y. A - men.

27 With Happy Voices Singing

(BERTHOLD. 7, 6, 7, 6, D.)

WILLIAM G. TARRANT, 1888 — BERTHOLD TOURS, 1872

1. With hap - py voic - es sing - ing,
2. For though no eye be - holds Thee,
3. And shall we not a - dore Thee,

Thy chil - dren, Lord, ap - pear; Their joy - ous prais - es bring - ing
No hand Thy touch may feel, Thy u - ni - verse un - folds Thee,
With more than joy - ous song, And live in truth be - fore Thee,

In an - thems full and clear. For skies of gold - en splen - dor,
Thy star - ry heavens re - veal. The earth and all its glo - ry,
All beau - ti - ful and strong? Lord, bless our souls' en - deav - or

For az - ure roll - ing sea, For blos - soms sweet and ten - der,
Our homes and all we love, Tell forth the won - drous sto - ry
Thy ser - vants true to be, And through all life, for - ev - er,

O Lord, we wor - ship Thee.
Of One who reigns a - bove.
To live our praise to Thee. A - men.

28 O Worship the King, All Glorious Above

(LYONS. 10, 10, 11, 11)

ROBERT GRANT, 1833 — J. MICHAEL HAYDN, 1770

1. O wor - ship the King, all glo - rious a - bove,
2. O tell of His might, O sing of His grace,
3. Thy boun - ti - ful care what tongue can re - cite?
4. Frail chil - dren of dust, and fee - ble as frail,

O grate - ful - ly sing His power and His love; Our Shield and De -
Whose robe is the light, whose can - o - py space; His char - iots of
It breathes in the air, it shines in the light; It streams from the
In Thee do we trust, nor find Thee to fail; Thy mer - cies how

fend - er, the An - cient of Days, Pa - vil - ioned in
wrath the deep thun - der - clouds form, And dark is His
hills, it de - scends to the plain, And sweet - ly dis -
ten - der, how firm to the end, Our Ma - ker, De -

splen - dor, and gird - ed with praise.
path on the wings of the storm.
tils in the dew and the rain
fend - er, Re - deem - er, and Friend! A - men.

29 Lord, Thy Glory Fills the Heaven

(FABEN. 8, 7, 8, 7, D.)

RICHARD MANT, 1837 JOHN H. WILCOX, 1849

1. "Lord, Thy glo - ry fills the heav - en; Earth is
2. Ev - er thus, in God's high prais - es, Breth-ren,
3. "Lord, Thy glo - ry fills the heav - en; Earth is

with its full-ness stored; Un - to thee be glo - ry giv - en, Ho - ly,
let our tongues u - nite, While our thoughts His greatness rais - es, And our
with its full-ness stored; Un - to thee be glo - ry giv - en, Ho - ly,

ho - ly, ho - ly Lord!" Heav'n is still with glo - ry ring - ing; Earth takes
love His gifts ex - cite,—With His ser - aph train be - fore Him, With His
ho - ly, ho - ly Lord!" Thus Thy glo - rious name con-fess - ing, We a -

up the an - gels' cry, "Ho - ly, ho - ly, ho - ly" sing - ing,
ho - ly church be - low, Thus con - spire we to a - dore Him,
dopt the an - gels' cry, "Ho - ly, ho - ly, ho - ly" bless - ing

"Lord of hosts, the Lord most high."
Bid we thus our an - them flow.
Thee, the Lord of hosts most high! A - men.

30 Summer Suns Are Glowing

(RUTH. 6, 5, 6, 5, D.)

WILLIAM WALSHAM HOW, 1871 — SAMUEL SMITH, 1870

1. Sum - mer suns are glow - ing O - ver land and sea; Hap - py light is flow - ing, Boun - ti - ful and free;
2. God's free mer - cy stream - eth O - ver all the world, And His ban - ner gleam - eth Ev - ery-where un - furled;
3. Lord, up - on our blind - ness Thy pure ra - diance pour; For Thy lov - ing kind - ness Make us love Thee more.
4. We will nev - er doubt Thee, Tho' Thou veil Thy light; Life is dark with - out Thee, Death with Thee is bright.

Ev - ery - thing re - joic - es In the mel - low rays, All earth's thousand voic - es Swell the psalm of praise.
Broad and deep and glo - rious As the heaven a - bove, Shines in might vic- to - rious His e - ter - nal love.
And when clouds are drift - ing Dark a - cross the sky, Then, the mist up - lift - ing, Fa - ther, be Thou nigh.
Light of light, shine o'er us On our pil - grim way, Go Thou still be - fore us To the end - less day. A - men.

31 When Morning Gilds the Skies

(LAUDES DOMINI. 6, 6, 6, 6, 6, 6)

German, 19th Century
Translated by Edward Caswall, 1853

Joseph Barnby, 1868

1. When morn - ing gilds the skies,
2. When - e'er the sweet church bell
3. Be this while life is mine,

My heart a - wak - ing cries May Je - sus Christ be praised.
Peals o - ver hill and dell; May Je - sus Christ be praised.
My can - ti - cle di - vine, May Je - sus Christ be praised.

A - like at work and prayer, To Je - sus I re - pair;
O hark to what it sings, As joy - ous - ly it rings;
Be this th'e - ter - nal song Thro' a - ges all a - long;

May Je - sus Christ be praised. A - men.

32 I Love Thy Kingdom, Lord

(STATE STREET. S. M.)

Timothy Dwight, 1800

Jonathan C. Woodman, 1844

1. I love Thy king - dom, Lord,
2. I love Thy church, O God;
3. For her my tears shall fall,
4. Sure as Thy truth shall last,

I Love Thy Kingdom, Lord

The house of thine a - bode, The church our blest Re - deem - er saved
Her walls be - fore Thee stand, Dear as the ap - ple of Thine eye,
For her my prayers as - cend, To her my cares and toils be given
To Zi - on shall be given, The bright - est glo - ries earth can yield,

With His own pre - cious blood.
And grav - en on thy hand.
Till toils and cares shall end.
And bright - er bliss of heaven. A - men.

33 The King of Love My Shepherd Is

(DOMINUS REGIT ME. 8, 7, 8, 7)

HENRY W. BAKER, 1868 JOHN B. DYKES, 1868

1. The King of love my Shep - herd is,
2. Where streams of liv - ing wa - ter flow
3. Per - verse and fool - ish oft I strayed,
4. And so through all the length of days,

Whose good-ness fail-eth nev - er; I noth - ing lack if I am His
My ran-somed soul He lead - eth, And where the ver - dant pas - tures grow,
But yet in love He sought me, And on His shoul - der gen - tly laid,
Thy good-ness fail - eth nev - er: Good Shep-herd, may I sing Thy praise

And He is mine for - ev - er.
With food ce - les - tial feed - eth.
And home re - joic - ing, brought me.
With - in Thy house for - ev - er. A - men.

34 Lord of All Being, Throned Afar

(LOUVAN. L. M.)

OLIVER WENDELL HOLMES, 1848 — VIRGIL C. TAYLOR, 1847

1. Lord of all be - ing, throned a - far, Thy glo - ry flames from sun and star; Cen -
2. Sun of our life, Thy quick - ening ray, Sheds on our path the glow of day; Star
3. Our mid - night is Thy smile with - drawn, Our noon - tide is Thy gra - cious dawn; Our
4. Lord of all life, be - low, a - bove, Whose light is truth, whose warmth is love, Be -
5. Grant us Thy truth to make us free, And kind - ling hearts that burn for Thee, Till

ter and soul of ev - ery sphere, Yet to each
of our hope, Thy soft - ened light Cheers the long
rain - bow arch, Thy mer - cy's sign; All, save the
fore Thy ev - er - blaz - ing throne, We ask not
all Thy liv - ing al - tars claim, One ho - ly

lov - ing heart how near.
watch - es of the night.
clouds of sin, are Thine.
lus - ter of our own.
light, one heaven - ly flame. A - men.

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35 Faith of Our Fathers, Living Still

(ST. CATHERINE. L. M. With Refrain)

FREDERICK W. FABER, 1849 — HENRY F. HEMY and J. G. WALTON, 1874

1. Faith of our fa - thers, liv - ing still
2. Faith of our fa - thers, we will strive
3. Faith of our fa - thers, we will love

In spite of dun - geon, fire and sword, O how our hearts beat
To win all na - tions un - to thee; And through the truth that
Both friend and foe in all our strife, And preach Thee, too, as

high with joy When - e'er we hear that glo - rious word!
comes from God Man - kind shall then in - deed be free.
love knows how, By kind - ly words and vir - tuous life.

Refrain

Faith of our fa - thers, ho - ly faith, We will be

true to thee till death. A - men.

36 O Master, Let Me Walk with Thee

(MARYTON. L. M.)

WASHINGTON GLADDEN, 1879 — H. PERCY SMITH, 1874

1. O Mas - ter, let me walk with Thee
2. Help me the slow of heart to move
3. Teach me Thy pa - tience; still with Thee
4. In hope that sends a shin - ing ray

In low - ly paths of ser - vice free; Tell me Thy se - cret; help me bear
By some clear, winning word of love; Teach me the way - ward feet to stay,
In clos - er, dear - er com - pa - ny, In work that keeps faith sweet and strong,
Far down the fu - ture's broad'ning way; In peace that on - ly Thou canst give,—

The strain of toil, the fret of care.
And guide them in the home-ward way.
In trust that tri - umphs o - ver wrong;
With Thee, O Mas - ter, let me live. A - men.

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37 Every Morning Mercies New

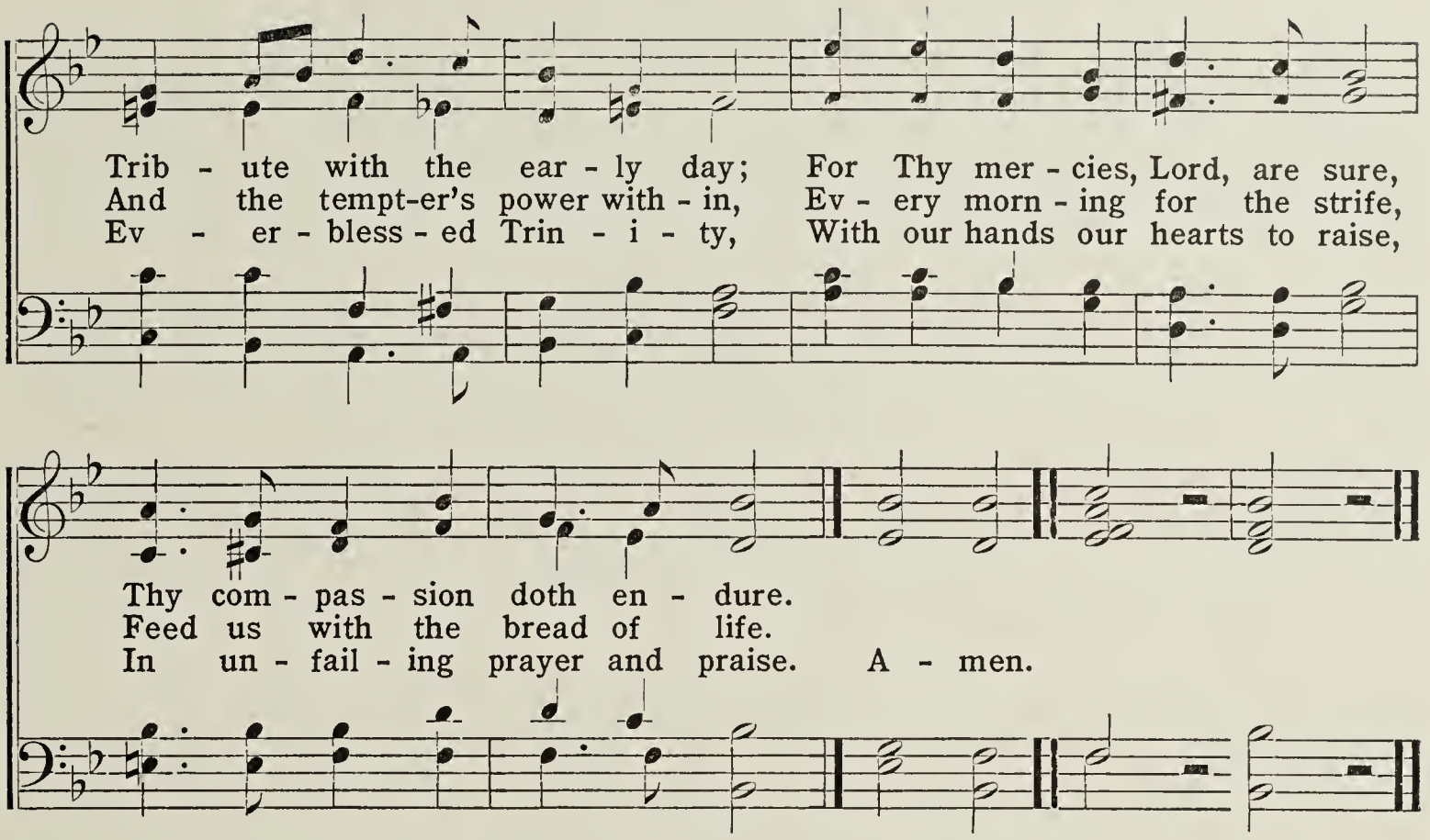
(KELSO. 7, 7, 7, 7, 7, 7)

GREVILLE PHILLIMORE, 1863 — EDWARD J. HOPKINS, 1872

1. Ev - 'ry morn - ing mer - cies new
2. Let our prayers each morn pre - vail,
3. As the morn - ing light re - turns,

Fall as fresh as morn - ing dew; Ev - ery morn - ing let us pay
That these gifts may nev - er fail; And, as we con - fess the sin
As the sun with splen - dor burns, Teach us still to turn to Thee,

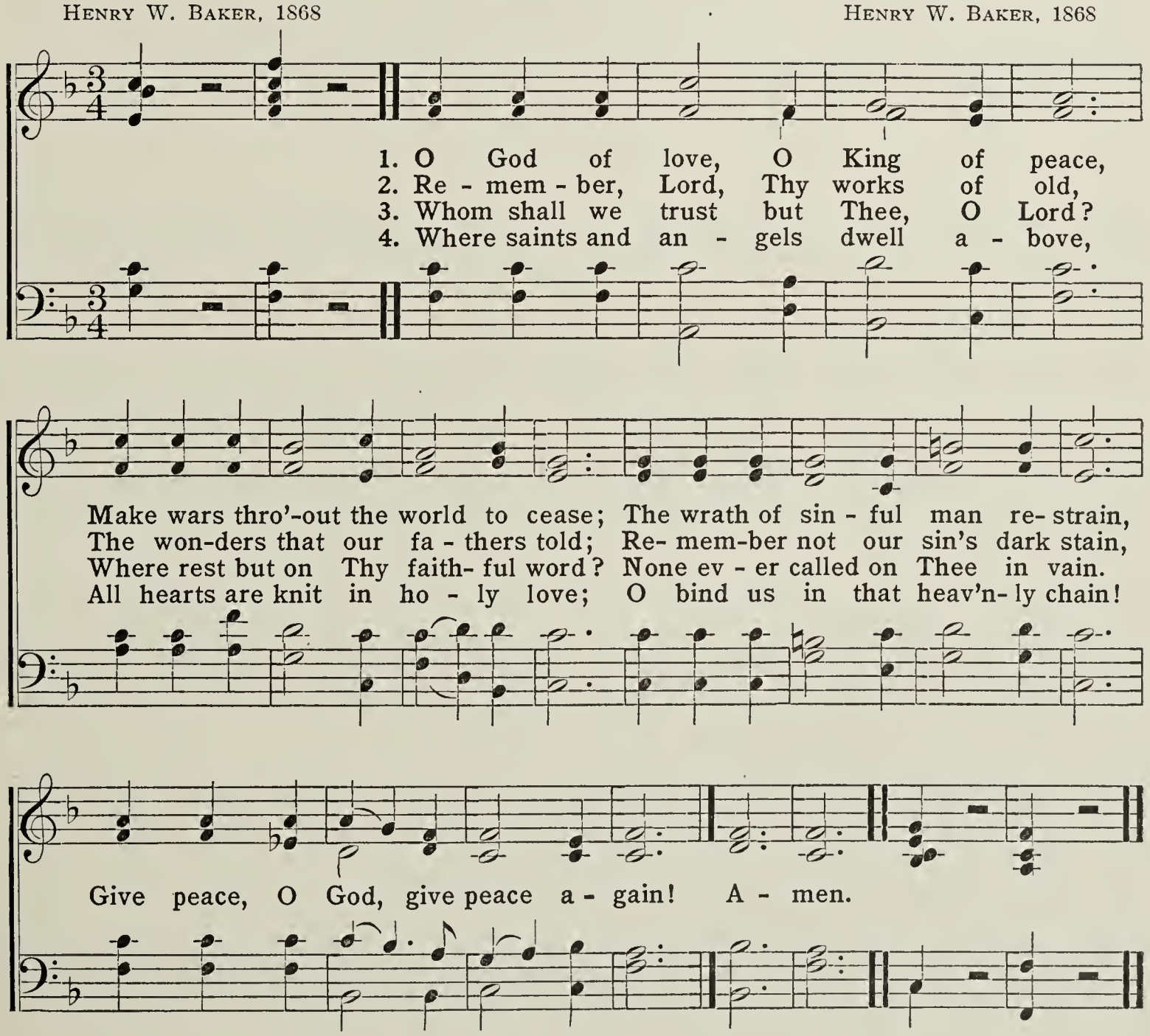
Every Morning Mercies New


Trib - ute with the ear - ly day; For Thy mer - cies, Lord, are sure,
And the tempt-er's power with - in, Ev - ery morn - ing for the strife,
Ev - er - bless - ed Trin - i - ty, With our hands our hearts to raise,
Thy com - pas - sion doth en - dure.
Feed us with the bread of life.
In un - fail - ing prayer and praise. A - men.

38 O God of Love, O King of Peace

(HESPERUS. L. M.)

HENRY W. BAKER, 1868 HENRY W. BAKER, 1868


1. O God of love, O King of peace,
2. Re - mem - ber, Lord, Thy works of old,
3. Whom shall we trust but Thee, O Lord?
4. Where saints and an - gels dwell a - bove,
Make wars thro'-out the world to cease; The wrath of sin - ful man re- strain,
The won-ders that our fa - thers told; Re- mem-ber not our sin's dark stain,
Where rest but on Thy faith- ful word? None ev - er called on Thee in vain.
All hearts are knit in ho - ly love; O bind us in that heav'n- ly chain!
Give peace, O God, give peace a - gain! A - men.

39 Dear Lord and Father of Mankind

(WHITTIER. 8, 6, 8, 8, 6)

JOHN G. WHITTIER, 1872 — FREDERICK C. MAKER, 1887

1. Dear Lord and Fa - ther of man - kind,
2. In sim - ple trust like theirs who heard,
3. O Sab - bath rest by Gal - i - lee!
4. Drop Thy still dews of qui - et - ness,
5. Breathe through the heats of our de - sire

For - give our fev - erish ways; Re - clothe us in our
Be - side the Syr - ian sea, The gra - cious call - ing
O calm of hills a - bove! Where Je - sus knelt to
Till all our striv - ings cease; Take from our souls the
Thy cool - ness and Thy balm; Let sense be dumb, let

right - ful mind; In pur - er lives Thy ser - vice find,
of the Lord, Let us, like them, with - out a word,
share with Thee The si - lence of e - ter - ni - ty,
strain and stress, And let our or - dered lives con - fess
flesh re - tire; Speak through the earth - quake, wind, and fire,

In deep - er rev - erence, praise.
Rise up and fol - low Thee.
In - ter - pret - ed by love.
The beau - ty of Thy peace.
O still small voice of calm! A - men.

40 Lead On, O King Eternal

(LANCASHIRE. 7, 6, 7, 6, D.)

ERNEST W. SHURTLEFF, 1888 — HENRY SMART, 1836

1. Lead on, O King E - ter - nal,
2. Lead on, O King E - ter - nal,
3. Lead on, O King E - ter - nal,

The day of march has come; Hence-forth in fields of con - quest
Till sin's fierce war shall cease, And ho - li - ness shall whis - per
We fol - low, not with fears, For glad - ness breaks like morn - ing

Thy tents shall be our home: Through days of prep - a - ra - tion
The sweet A - men of peace; For not with swords, loud clash - ing,
Wher - e'er Thy face ap - pears: Thy cross is lift - ed o'er us;

Thy grace has made us strong, And now, O King E - ter - nal,
Nor roll of stir - ring drums, With deeds of love and mer - cy,
We jour - ney in its light; The crown a - waits the con - quest;

We lift our bat - tle song.
The heaven - ly king - dom comes.
Lead on, O God of might. A - men.

41 A Mighty Fortress Is Our God

(EIN FESTE BURG. 8, 7, 8, 7. 6, 6, 6, 6, 7)

MARTIN LUTHER, 1529
Translated by FREDERICK H. HEDGE, 1853

MARTIN LUTHER, 1529

1. A might - y fort - ress is our God, A
2. Did we in our own strength con - fide, Our
3. And though this world, with dev - ils filled, Should
4. That word a - bove all earth - ly powers, No

bul - wark nev - er fail - ing; Our help - er He, a - mid the flood Of
striv - ing would be los - ing, Were not the right man on our side, The
threat - en to un - do us; We will not fear, for God hath willed His
thanks to them, a - bid - eth; The Spir - it and the gifts are ours Thro'

mor - tal ills pre - vail - ing. For still our an - cient foe Doth
man of God's own choos - ing. Dost ask who that may be? Christ
truth to tri - umph through us. The prince of dark - ness grim,— We
Him who with us sid - eth; Let goods and kin - dred go, This

seek to work us woe; His craft and power are great; And armed with
Je - sus, it is He, Lord Sab - a - oth His name, From age to
trem - ble not for him; His rage we can en - dure, For lo! his
mor - tal life al - so; The bod - y they may kill: God's truth a -

cru - el hate, On earth is not His e - qual.
age the same, And He must win the bat - tle.
doom is sure, One lit - tle word shall fell him.
bid - eth still, His king-dom is for - ev - er. A - men.

42 How Firm a Foundation

(PORTUGUESE HYMN. 11, 11, 11, 11)

Rippon's Selection, 1787
Ascribed to GEORGE KEENE, 1787

WADE'S Cantus Diversi, 1751

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in His ex - cel - lent word! What
2. "Fear not, I am with thee, O be not dis - mayed; For I am thy God, I will still give thee aid: I'll
3. "When thro' the deep wa - ters I call thee to go, The riv - ers of sor - row shall not o - ver - flow; For
4. "The soul that on Je - sus hath leaned for re - pose, I will not, I will not de - sert to his foes; That

more can He say than to you He hath said, To you who for ref - uge to Je - sus have fled?
strength-en thee, help thee, and cause thee to stand, Up - held by my right - eous, om - nip - o - tent hand,
I will be near thee, thy trou - bles to bless, And sanc - ti - fy to thee thy deep - est dis - tress,
soul though all hell should en-deav - or to shake, I'll nev - er, no, nev - er for - sake,

ref - uge to Je - sus have fled?
right - eous, om - nip - o - tent hand."
to thee thy deep - est dis - tress."
nev - er, no, nev - er for - sake!" A - men.

43 Who Is on the Lord's Side

(ARMAGEDDON. 6, 5, 6, 5, 12 lines)

FRANCES R. HAVERGAL, 1877 — Arranged by JOHN GOSS, 1871

1. Who is on the Lord's side? Who will serve the King?
2. Not for weight of glo - ry, Not for crown and palm,
3. Je - sus, Thou hast bought us, Not with gold or gem,
4. Fierce may be the con - flict, Strong may be the foe,

Who will be His help - ers Oth - er lives to bring? Who will leave the
En - ter we the ar - my, Raise the war - rior psalm; But for Love that
But with Thine own life - blood, For Thy di - a - dem; With Thy bless - ing
But the King's own ar - my None can o - ver-throw: Round His stan-dard

world's side? Who will face the foe? Who is on the Lord's side?
claim - eth Lives for whom He died: He whom Je - sus nam - eth,
fill - ing Each who comes to Thee, Thou hast made us will - ing,
rang - ing, Vic - tory to se - cure; For His truth un-chang - ing

Who for Him will go? By Thy call of mer - cy, By Thy grace Di - vine,
Must be on His side. By Thy love con-strain-ing, By Thy grace Di - vine,
Thou hast made us free. By Thy grand re-demp-tion, By Thy grace Di - vine,
Makes the tri - umph sure. Joy - ful - ly en - list - ing By Thy grace Di - vine,

We are on the Lord's side, Sav-iour, we are Thine. A - men.

44 Brightly Gleams Our Banner

(ST. THERESA. 6, 5, 6, 5, D. With Refrain)

THOMAS J. POTTER, 1860 — ARTHUR S. SULLIVAN, 1874

1. Brightly gleams our ban - ner, Point-ing to the sky,
2. Je - sus, Lord and Mas - ter, At Thy sa-cred feet,
3. All our days di - rect us In the way we go;
4. Then with saints and an-gels May we join a - bove,

Wav-ing on Christ's sol-diers To their home on high. Marching thro' the des-ert,
Here with hearts re-joic-ing See Thy chil-dren meet; Of - ten have we left Thee,
Lead us on vic - to - rious O - ver ev - ery foe; Bid Thine an-gels shield us
Offering prayers and praises At Thy throne of love; When the toil is o - ver,

Glad - ly thus we pray, Still with hearts u-nit - ed Sing-ing on our way.
Of - ten gone a - stray; Keep us, might-y Sav-iour, In the nar - row way.
When the storm-clouds lower Pardon, Lord, and save us In the last dread hour.
Then come rest and peace; Je - sus in His beau - ty, Songs that nev - er cease.

Refrain

"Bright-ly gleams our ban - ner, Point-ing to the sky, Wav-ing on Christ's

sol - diers To their home on high." A - men.

45 We March, We March to Victory

(MARCH TO VICTORY. Irregular)

GERARD MOULTRIE, 1867 JOSEPH BARNBY, 1869

:S:

We march, we march to vic - to - ry, With the cross of the

Lord be - fore us, With His lov - ing eye look-ing down from the sky, And His

Fine

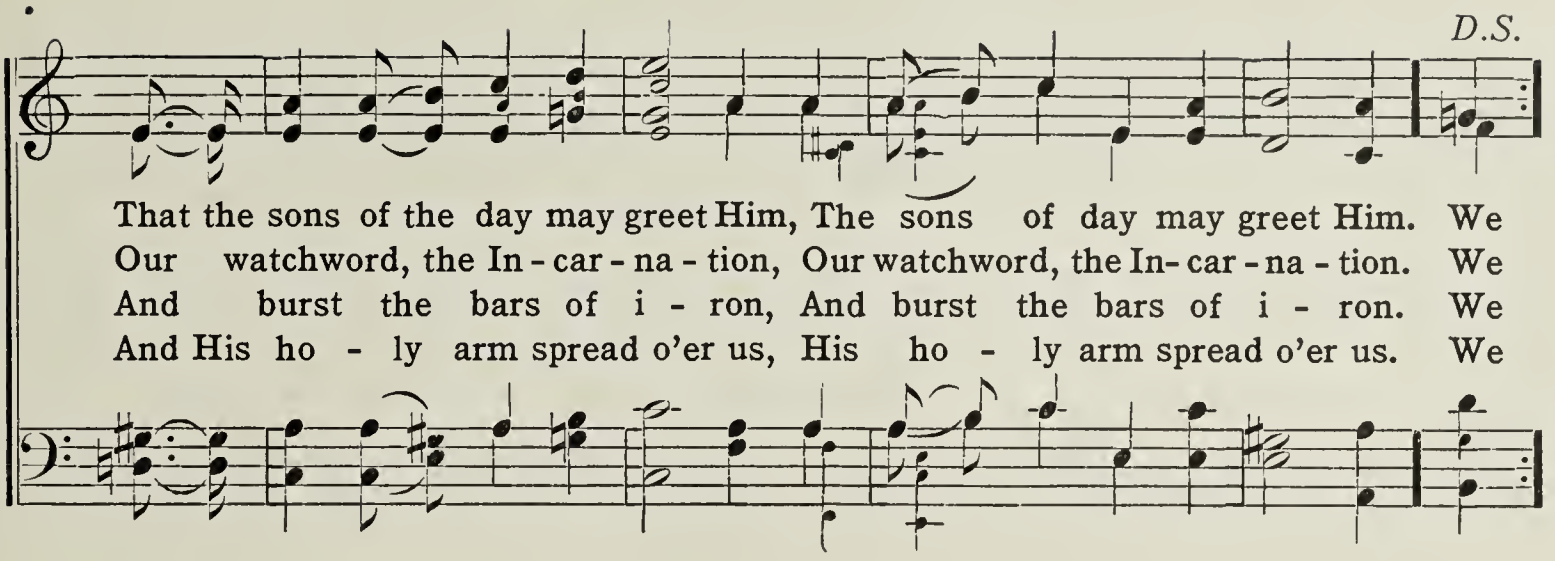
ho - ly arm spread o'er us, His ho - ly arm spread o'er us. A - men.

His arm

1. We come in the might of the Lord of light, With ar - mor bright to
2. Our sword is the Spir - it of God on high, Our hel - met is His sal -
3. And the choir of an - gels with song a - waits Our march to the gold - en
4. Then on - ward we march, our arms to prove, With the ban-ner of Christ be-

meet Him; And we put to flight the ar - mies of night,
va - tion, Our ban-ner, the cross of Cal - va - ry,
Zi - on, For our Cap - tain has bro - ken the bra - zen gates,
fore us, With His eye of love look - ing down from a - bove,

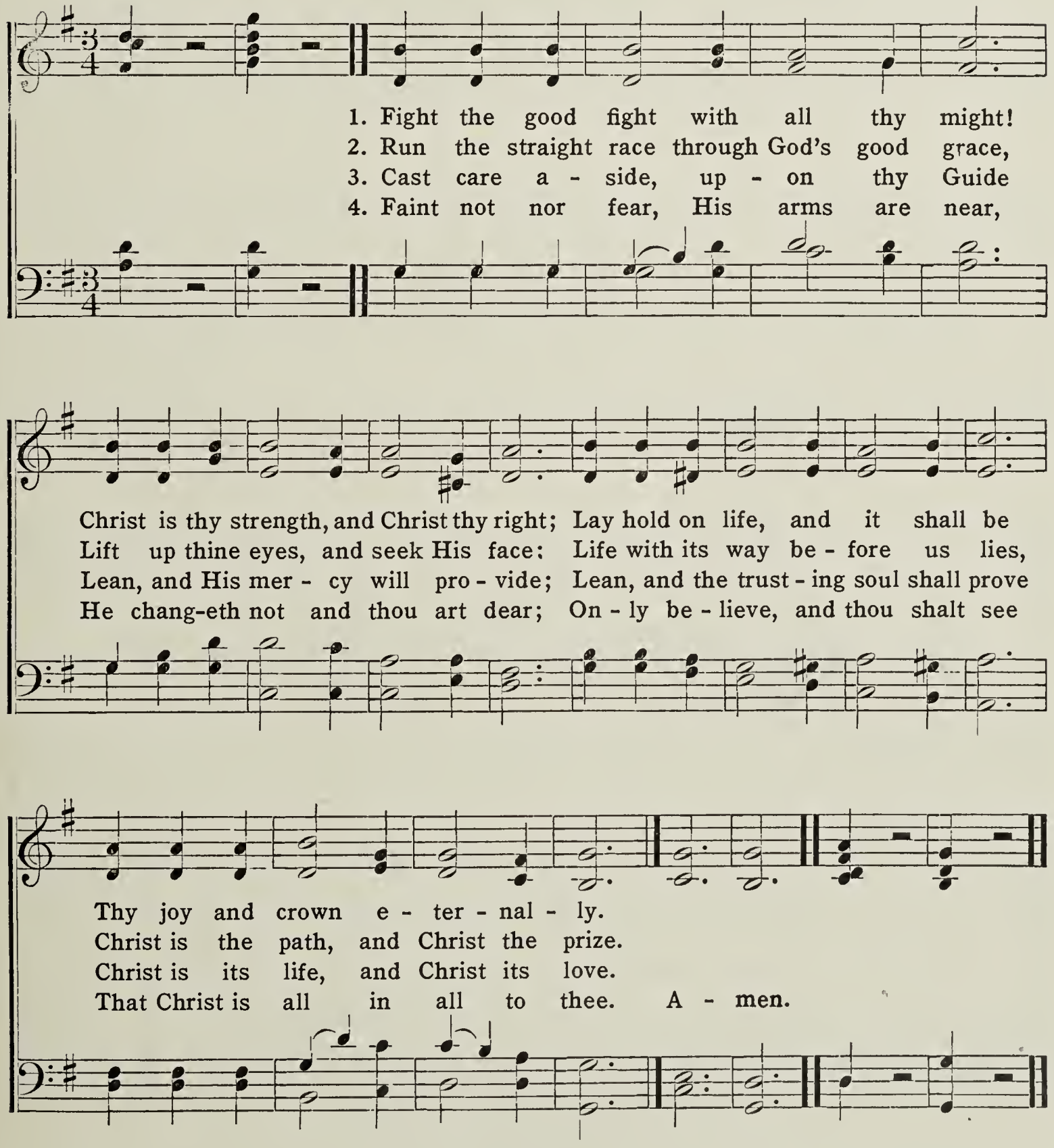
We March, We March to Victory


D.S.
That the sons of the day may greet Him, The sons of day may greet Him. We
Our watchword, the In-car-na-tion, Our watchword, the In-car-na-tion. We
And burst the bars of i-ron, And burst the bars of i-ron. We
And His ho-ly arm spread o'er us, His ho-ly arm spread o'er us. We

46 Fight the Good Fight with All Thy Might

(PENTECOST. L. M.)

JOHN S. B. MONSELL, 1863 — WILLIAM BOYD, 1868


1. Fight the good fight with all thy might!
2. Run the straight race through God's good grace,
3. Cast care a-side, up-on thy Guide
4. Faint not nor fear, His arms are near,
Christ is thy strength, and Christ thy right; Lay hold on life, and it shall be
Lift up thine eyes, and seek His face: Life with its way be-fore us lies,
Lean, and His mer-cy will pro-vide; Lean, and the trust-ing soul shall prove
He chang-eth not and thou art dear; On-ly be-lieve, and thou shalt see
Thy joy and crown e-ter-nal-ly.
Christ is the path, and Christ the prize.
Christ is its life, and Christ its love.
That Christ is all in all to thee. A-men.

47 Stand Up, Stand Up for Jesus

(STAND UP FOR JESUS. 7, 6, 7, 6, D. With Refrain)

GEORGE DUFFIELD, 1858 — ADAM GEIBEL, 1901

UNISON

1. Stand up, stand up for Je - sus! Ye sol - diers of the cross! Lift high His roy - al ban - ner, It must not
2. Stand up, stand up for Je - sus! The trum-pet call o - bey, Forth to the might - y con - flict In this His
3. Stand up, stand up for Je - sus! Stand in His strength a - lone; The arm of flesh will fail you, Ye dare not
4. Stand up, stand up for Je - sus! The strife will not be long; This day the noise of bat - tle, The next the

suf - fer loss: From vic - tory un - to vic - tory His ar - my shall He
glo - rious day: Ye that are men now serve Him A - gainst un-num-bered
trust your own; Put on the gos - pel ar - mor, Each piece put on with
vic - tor's song: To him that o - ver - com - eth A crown of life shall

lead, Till ev - ery foe is van-quished, And Christ is Lord in - deed.
foes; Your cour-age rise with dan - ger, And strength to strength op-pose.
prayer; Where du- ty calls, or dan - ger, Be nev - er want - ing there.
be, He with the King of Glo - ry Shall reign e - ter - nal -l y.

Refrain

Stand up for Je - sus, Ye sol - diers of the cross; Lift high His roy - al

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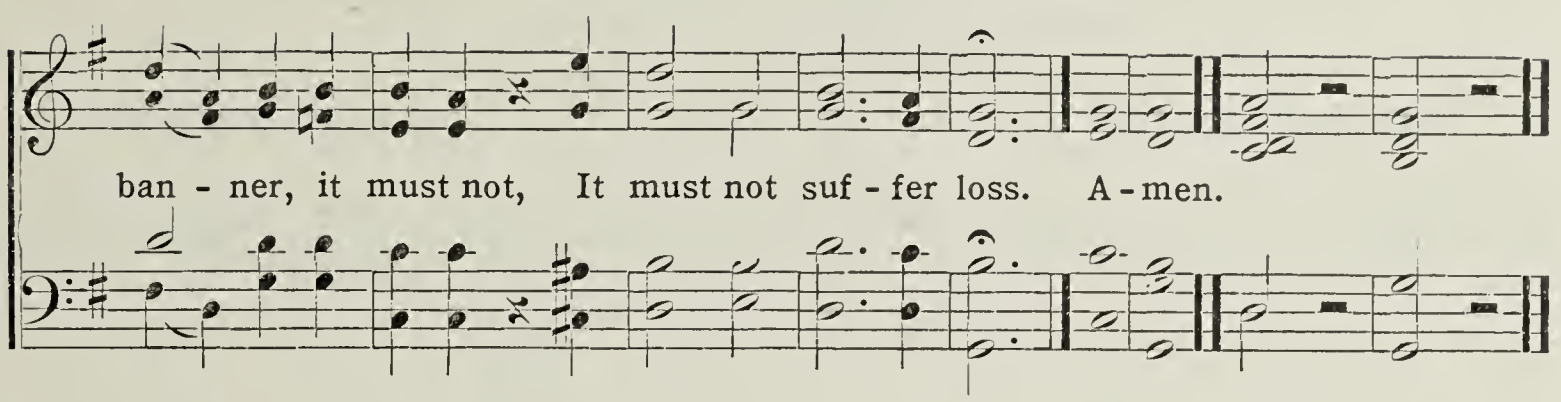
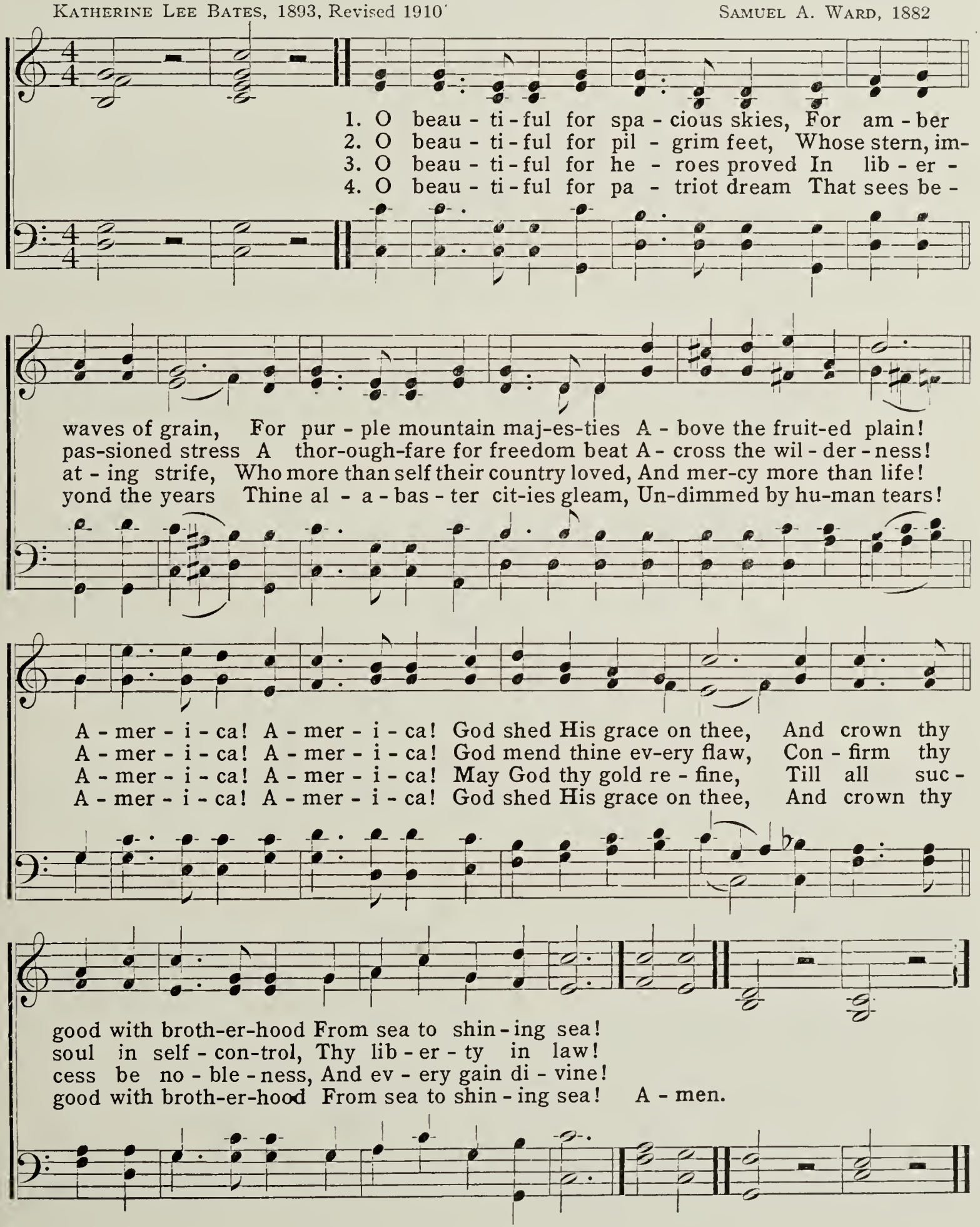
Stand Up, Stand Up for Jesus



48 O Beautiful for Spacious Skies

(MATERNA. C. M. D.)

KATHERINE LEE BATES, 1893, Revised 1910 SAMUEL A. WARD, 1882

1. O beau - ti - ful for spa - cious skies, For am - ber
2. O beau - ti - ful for pil - grim feet, Whose stern, im-
3. O beau - ti - ful for he - roes proved In lib - er -
4. O beau - ti - ful for pa - triot dream That sees be -
waves of grain, For pur - ple mountain maj-es-ties A - bove the fruit-ed plain!
pas-sioned stress A thor-ough-fare for freedom beat A - cross the wil - der - ness!
at - ing strife, Who more than self their country loved, And mer-cy more than life!
yond the years Thine al - a - bas - ter cit-ies gleam, Un-dimmed by hu-man tears!
A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And crown thy
A - mer - i - ca! A - mer - i - ca! God mend thine ev-ery flaw, Con - firm thy
A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till all suc -
A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And crown thy
good with broth-er-hood From sea to shin - ing sea!
soul in self - con-trol, Thy lib - er - ty in law!
cess be no - ble - ness, And ev - ery gain di - vine!
good with broth-er-hood From sea to shin - ing sea! A - men.

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49 God of Our Fathers, Whose Almighty Hand

(NATIONAL HYMN. 10, 10, 10, 10)

DANIEL C. ROBERTS, 1876 — GEORGE W. WARREN, 1892

Trumpets before each verse.

1. God of our fa - thers, whose al - might - y hand
Leads forth in beau - ty all the star - ry band
Of shin-ing worlds in splendor thro' the skies,
Our grate - ful songs be - fore Thy throne a - rise.

2. Thy love di - vine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our rul - er, guardian, guide and stay,
Thy word our law, Thy paths our cho - sen way.

3. From war's a - larms, from dead - ly pes - ti - lence,
Be Thy strong arm our ev - er sure de - fense;
Thy true re - lig - ion in our hearts in-crease,
Thy boun-teous good-ness nour-ish us in peace.

4. Re - fresh Thy peo - ple on their toil - some way,
Lead us from night to nev - er - end - ing day;
Fill all our lives with love and grace di - vine,
And glo - ry, laud and praise be ev - er Thine. A - men.

50 Not Alone for Mighty Empire

(MOOR ZUR. 8, 7, 8, 7, D.)

WILLIAM P. MERRILL, 1911 — Arranged from Old Synagogal Melody

1. Not a - lone for might - y em - pire, Stretch-ing far o'er land and sea, Not a - lone for boun - teous har - vests,
2. Not for bat - tle - ship and for - tress, Not for con - quests of the sword; But for con - quests of the spir - it,
3. For the ar - mies of the faith - ful, Lives that past and left no name; For the glo - ry that il - lu - mines
4. God of jus - tice, save the peo - ple From the war of race and creed, From the strife of class and fac - tion—

Lift we up our hearts to Thee; Stand-ing in the liv - ing pres - ent,
Give we thanks to Thee, O Lord; For the her - i - tage of free - dom,
Pa - triot souls of death - less fame; For the peo - ple's pro - phet-lead - ers,
Make our na - tion free in - deed; Keep her faith in sim - ple man-hood,

Mem - o - ry and hope be - tween, Lord, we would with deep thanks-giv-ing
For the al - tar, home and school, For the o - pen door to man - hood
Loy - al to Thy liv - ing word—For all he - roes of the spit - it,
Strong as when her life be - gan, Till it find its full fru - i - tion

Praise Thee more for things un - seen.
In a land the peo - ple rule.
Give we thanks to Thee, O Lord.
In the Bro - ther - hood of Man! A - men.

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51 For Peace and for Plenty

(CHICAGO. 11, 11, 11, 11)

MARGARET E. SANGSTER — FANNY S. KNOWLTON

1. For
2. For
3. For

peace and for plen - ty, for free - dom, for rest, For
sow - ing and reap - ing, for cold and for heat, For the
wak - ing and sleep-ing, for bless - ings to be, We

joy in the land, from the east to the west; For the
sweet of the flow'rs and the gold of the wheat; For
chil - dren would of - fer our prais - es to Thee; For

From "Little Knights and Ladies." Copyright, 1895, by Harper and Brothers.
From "Nature Songs for Children" by Fanny Snow Knowlton.
Copyright, 1898, by Milton Bradley Co. Used by permission.

For Peace and for Plenty

dear star - ry flag, with its red, white, and blue, We
ships in the har - bor, for sails on the sea, O
God is our Fa - ther and bends from a - bove, To

thank Thee from hearts that are ten - der and true; We
Fa - ther in heav - en, our songs rise to Thee; O
keep the round world in the smile of His love; To

thank Thee from hearts that are ten - der and true.
Fa - ther in heav - en, our songs rise to Thee.
keep the round world in the smile of His love.

52 O Lord Our God, Thy Mighty Hand

(VAN DYKE. C. M. D.)

HENRY VAN DYKE, 1912 — CLARENCE DICKINSON, 1922

1. O Lord our God, Thy might - y hand
2. The strength of ev - ery state in - crease
3. O suf - fer not her feet to stray;
4. Through all the wait - ing land pro - claim

Hath made our coun - try free; From all her broad and hap - py land
In Un - ion's gold - en chain; Her thou - sand cit - ies fill with peace,
But guide her un - taught might, That she may walk in peace - ful day,
Thy gos - pel of good - will; And may the joy of Je - sus' name

May wor - ship rise to Thee; Ful - fill the prom - ise of her youth,
Her mil - lion fields with grain. The vir - tues of her min - gled blood
And lead the world in light. Bring down the proud, lift up the poor,
In ev - ery bos - om thrill. O'er hill and vale, from sea to sea,

Her lib - er - ty de - fend; By law and or - der, love and truth,
In one new peo - ple blend; By u - ni - ty and broth - er - hood,
Un - e - qual ways a - mend; By jus - tice, na - tion - wide and sure,
Thy ho - ly reign ex - tend; By faith and hope and char - i - ty,

A - mer - i - ca be - friend! A - men.

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Tune named "Van Dyke" by permission.

53 Come, Ye Thankful People, Come

(ST. GEORGE'S, WINDSOR. 7, 7, 7, 7, D.)

HENRY ALFORD, 1844
ANNA L. BARBAULD, 1772
Altered by HUGH HARTSHORNE

GEORGE J. ELVEY, 1858

1. Come, ye thank - ful peo - ple, come,
2. All the bless - ings of the field,
3. These to Thee, our God, we owe,

Raise the song of har - vest home; All is safe - ly gath - ered in,
All the stores the gar - dens yield; All the fruits in full sup - ply,
Source whence all our bless - ings flow; And for these our souls shall raise

Ere the win - ter storms be - gin; God, our Mak - er, doth pro - vide
Rip - ened 'neath the sum - mer sky; All that spring with boun-teous hand
Grate-ful vows and sol - emn praise. Come, then, thank-ful peo - ple, come,

For our wants to be sup - plied; Come to God's own tem - ple, come,
Scat - ters o'er the smil - ing land; All that lib - eral au - tumn pours
Raise the song of har - vest - home; Come to God's own tem - ple, come,

Raise the song of har - vest - home.
From her rich o'er - flow - ing stores:
Raise the song of har - vest - home. A - men.

54 Come, Children, Lift Your Voices

(HARVEST. 7, 6, 7, 6, D.)

C. F. Hernaman, 1878 — Berthold Tours, 1881–1897

1. Come, chil - dren lift your voic - es, And sing with us to - day, As to the Lord of Har - vest, Our
2. Come join our glad pro - cess - ion, As on - ward still we move, Re - joic - ing in the to - kens Of
3. May we by ho - ly liv - ing Thy prais - es ech - o forth, And tell Thy bound-less mer - cies To

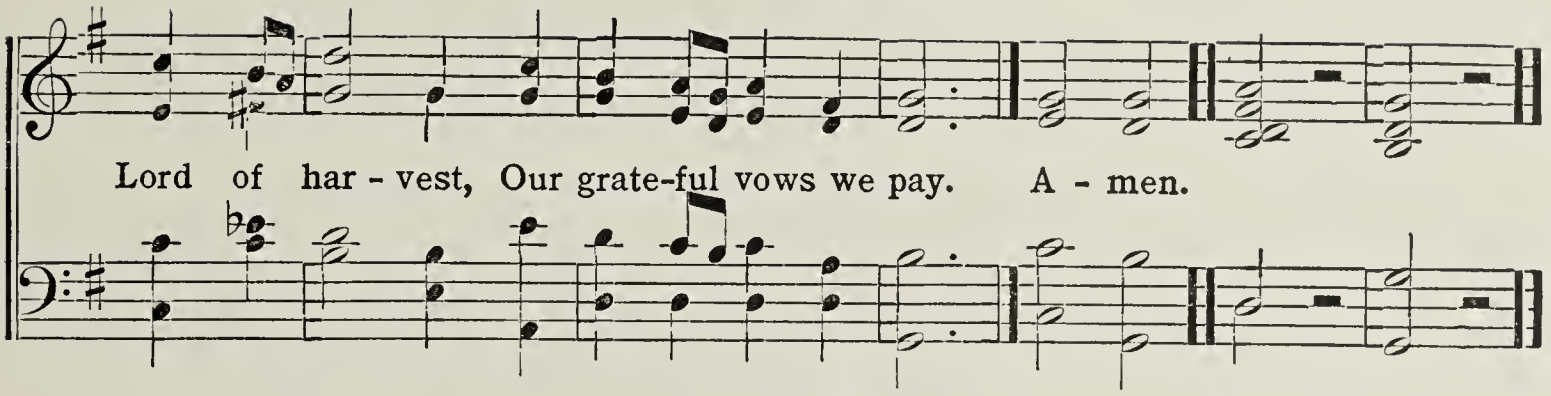
grate - ful vows we pay, We thank Thee Lord, for send - ing The gen - tle
God, our Fa-ther's love, All good is His cre - a - tion, All beau - ti -
all the listen - ing earth; May we grow up as branch-es, In Christ the

showers of rain; For sum-mer suns which ri-pened The fields of gold - en grain,
ful and fair, Birds, in-sects, beasts and fish-es, Our har-vest glad-ness share.
one True Vine, Bear fruit to life e - ter - nal, And be for - ev - er Thine.

Refrain

Come children, lift your voic - es, And sing with us to - day, As to the

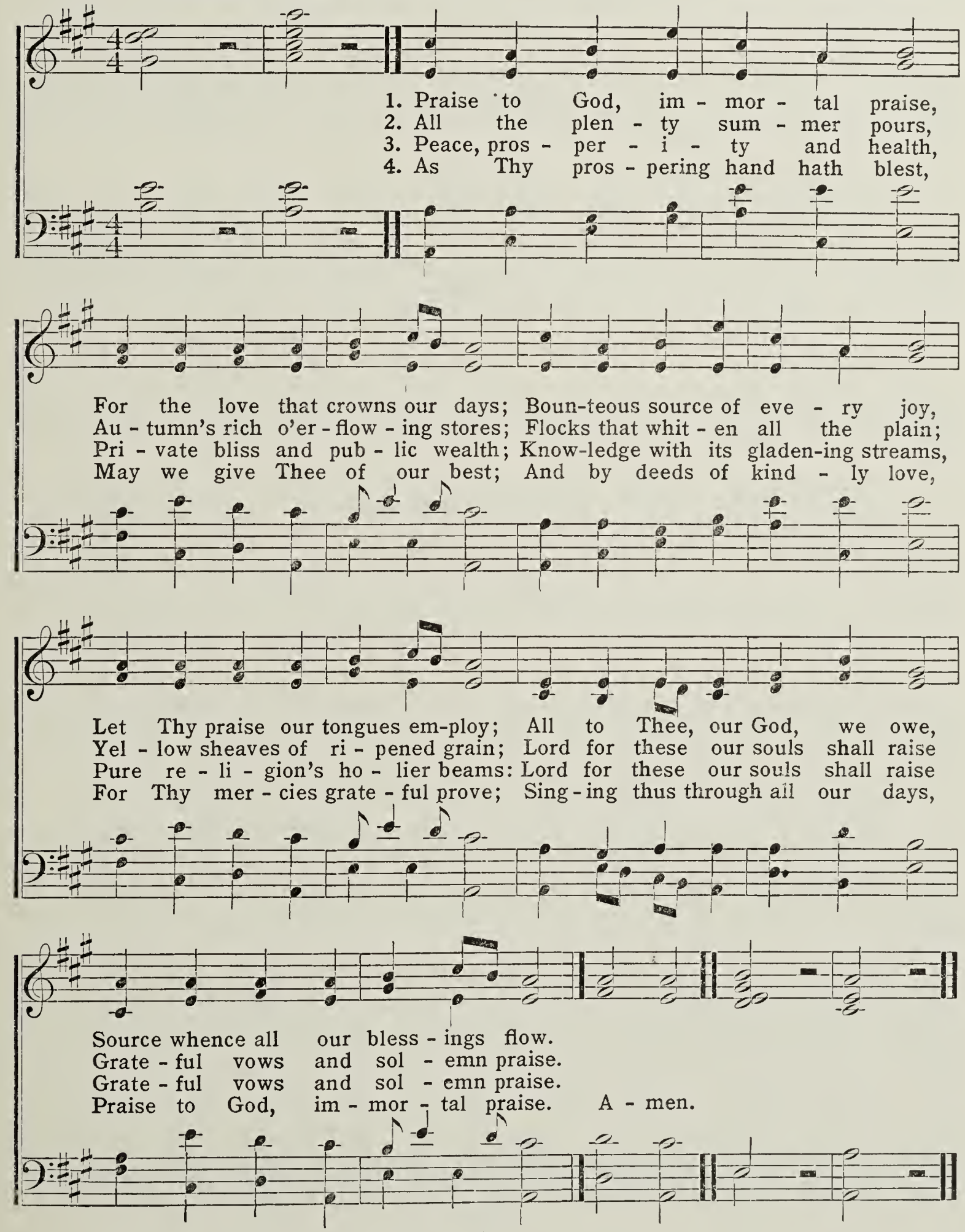
Come, Children, Lift Your Voices



55 Praise to God, Immortal Praise

(NUREMBERG. 7, 7, 7, 7)

ANNA L. BARBAULD, 1772, Alt. JOHANN R. AHLE, 1664


1. Praise to God, im - mor - tal praise,
2. All the plen - ty sum - mer pours,
3. Peace, pros - per - i - ty and health,
4. As Thy pros - pering hand hath blest,
For the love that crowns our days; Boun-teous source of eve - ry joy,
Au - tumn's rich o'er - flow - ing stores; Flocks that whit - en all the plain;
Pri - vate bliss and pub - lic wealth; Know-ledge with its gladen-ing streams,
May we give Thee of our best; And by deeds of kind - ly love,
Let Thy praise our tongues em-ploy; All to Thee, our God, we owe,
Yel - low sheaves of ri - pened grain; Lord for these our souls shall raise
Pure re - li - gion's ho - lier beams: Lord for these our souls shall raise
For Thy mer - cies grate - ful prove; Sing - ing thus through all our days,
Source whence all our bless - ings flow.
Grate - ful vows and sol - emn praise.
Grate - ful vows and sol - emn praise.
Praise to God, im - mor - tal praise. A - men.

56 We Plough the Fields, and Scatter

(DRESDEN. 7, 6, 7, 6, D. With Refrain)

MATTHAIS CLAUDIUS, 1782
Translated by JANE M. CAMPBELL, 1861

JOHANN A. P. SCHULTZ, 1800

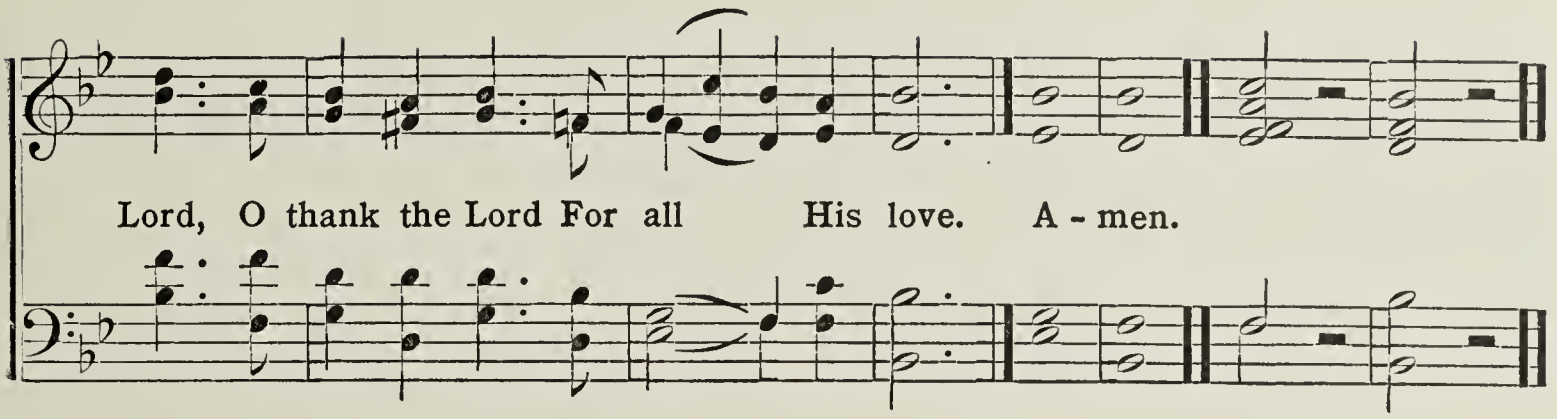
1. We plough the fields, and scat - ter The good seed on the land, But it is fed and wa - tered By
2. He on - ly is the Mak - er Of all things near and far; He paints the way - side flow - er, He
3. We thank Thee, then, O Fa - ther, For all things bright and good, The seed - time and the har - vest, Our

God's al - might - y hand; He sends the snow in win - ter, The warmth to
lights the eve-ning star; The winds and waves o - bey Him, By Him the
life, our health, our food: No gifts have we to of - fer, For all Thy

swell the grain, The breez-es and the sun-shine, And soft re-fresh-ing rain.
birds are fed; Much more to us, His chil-dren, He gives our dai - ly bread.
love im-parts, But that which Thou de - sir - est, Our hum-ble, thank-ful hearts.

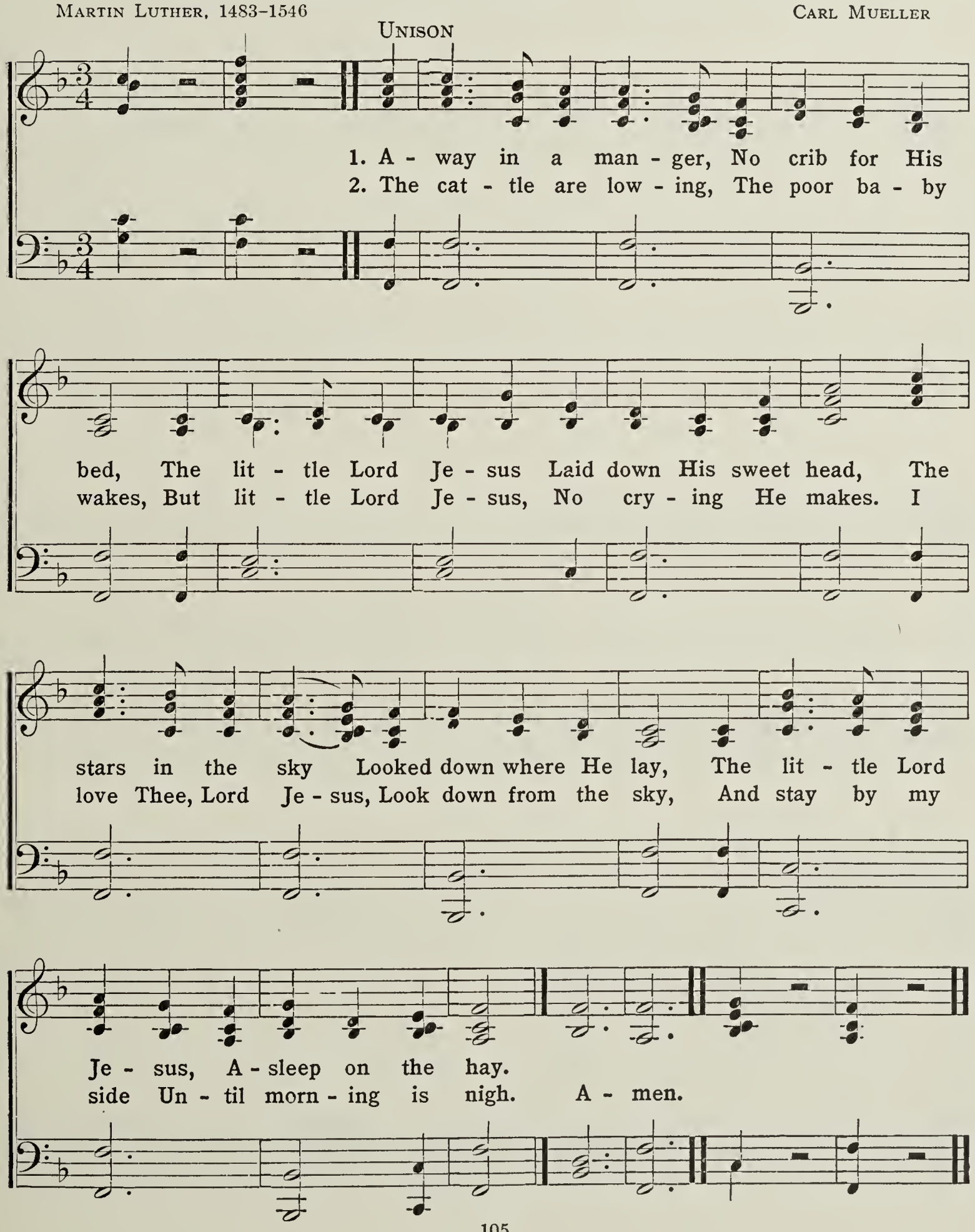
Refrain

All good gifts a - round us Are sent from heaven a-bove; Then thank the

We Plough the Fields, and Scatter

57 Away in a Manger

(AWAY IN A MANGER. 6, 5, 6, 5, D.)

MARTIN LUTHER, 1483–1546 CARL MUELLER

UNISON

1. A - way in a man - ger, No crib for His
2. The cat - tle are low - ing, The poor ba - by
bed, The lit - tle Lord Je - sus Laid down His sweet head, The
wakes, But lit - tle Lord Je - sus, No cry - ing He makes. I
stars in the sky Looked down where He lay, The lit - tle Lord
love Thee, Lord Je - sus, Look down from the sky, And stay by my
Je - sus, A - sleep on the hay.
side Un - til morn - ing is nigh. A - men.

58 Holy Night, Peaceful Night

(STILLE NACHT. 7, 6, 8, 8, 6, 6)

Translated from JOSEPH MOHR, 1818 — FRANZ GRUBER, 1818

1. Ho - ly night, peace - ful night,
2. Si - lent night, ho - li - est night,
3. Si - lent night, ho - li - est night,
4. Si - lent night, ho - li - est night,

All is dark, save the light Yon - der where they sweet vi - gil keep
Dark - ness flies, all is light, Shep-herds hear the an - gels sing:
Guid - ing Star, lend thy light! See the east - ern wise men bring
Won-drous Star, lend thy light! With the an - gels let us sing

O'er the Babe, who in si - lent sleep, Rests in heav - en - ly peace,
"Al - le - lu - ia! hail the King, Christ the Sav - iour is here,
Gifts and hom - age to our King, Christ the Sav - iour is here,
Al - le - lu - ia to our King, Christ the Sav - iour is here,

Rests in heav - en - ly peace.
Je - sus the Sav - iour is here."
Je - sus the Sav - iour is here.
Je - sus the Sav - iour is here. A - men.

59 O Little Town of Bethlehem

(ST. LOUIS. 8, 6, 8, 6, 7, 6, 8, 6)

PHILLIPS BROOKS, 1868 — LEWIS H. REDNER, 1868

1. O lit - tle town of Beth - le - hem,
2. For Christ is born of Ma - ry,
3. How si - lent - ly, how si - lent - ly
4. O ho - ly Child of Beth - le - hem,

How still we see thee lie! A - bove thy deep and dream-less sleep
And gath - ered all a - bove, While mor-tals sleep, the an - gels keep
The won - drous gift is given! So God im - parts to hu - man hearts
De - scend to us, we pray; Cast out our sin, and en - ter in;

The si - lent stars go by; Yet in thy dark streets shin - eth
Their watch of won - dering love. O morn - ing stars, to - geth - er
The bless - ings of His heaven, No ear may hear His com - ing,
Be born in us to - day. We hear the Christ - mas an - gels

The ev - er - last - ing Light; The hopes and fears of all the years
Pro - claim the ho - ly birth, And prais - es sing to God the King,
But in this world of sin, Where meek souls will re - ceive Him, still
The great glad ti - dings tell; O come to us, a - bide with us,

Are met in thee to - night.
And peace to men on earth!
The dear Christ en - ters in.
Our Lord Em - man - u - el! A - men.

60 It Came Upon the Midnight Clear

(CAROL. C. M. D.)

EDMUND H. SEARS, 1849 — RICHARD S. WILLIS, 1850

1. It came up - on the mid - night clear,
That glo - rious song of old, From an - gels bend - ing near the earth,
To touch their harps of gold: "Peace on the earth, good - will to men,
From heaven's all-gra - cious King;" The world in sol - emn still - ness lay
To hear the an - gels sing.

2. Still through the clo - ven skies they come,
With peace - ful wings un - furled; And still their heaven-ly mu - sic floats
O'er all the wea - ry world: A - bove its sad and low - ly plains
They bend on heaven - ly wing, And ev - er o'er its Ba - bel sounds
The bless - ed an - gels sing.

3. And ye, be - neath life's crush - ing load,
Whose forms are bend - ing low, Who toil a - long the climb - ing way,
With pain - ful steps and slow,— Look now, for glad and gold - en hours
Come swift - ly on the wing; O rest be - side the wea - ry road,
And hear the an - gels sing!

4. For lo! the days are hast - ening on,
By proph - et - bards fore - told, When with the ev - er - cir - cling years
Comes round the age of gold; When peace shall o - ver all the earth
Its an - cient splen - dors fling, And the whole world give back the song
Which now the an - gels sing. A - men.

61 The First Noel the Angel Did Say

(OLD ENGLISH. Irregular. With Refrain)

Traditional.

Traditional

1. The first No - el the an - gel did say Was to cer - tain poor shep-herds in fields as they lay; In fields where they lay keep-ing their sheep, On a cold win-ter's night that was so deep.
2. They look - ed up and saw a star Shin-ing in the east, be - yond them far, And to the earth it gave great light, And so it con - tin-ued both day and night.
3. And by the light of that same star, Three wise - men came from coun - try far; To seek for a king was their in - tent, And to fol - low the star wher - ev - er it went.
4. This star drew nigh to the north-west, O'er Beth - le - hem it took its rest, And there it did both stop and stay, Right o - ver the place where Je - sus lay.
5. Then en - tered in those wise - men three, Full rev - er - ent - ly up - on the knee, And of - fered there, in His pres - ence, Their gold, and myrrh, and frank - in-cense.

Refrain

No - el, No - el, No - el, No - el, Born is the King of Is - ra - el. A - men.

62 O Come, All Ye Faithful

(ADESTE FIDELES. [PORTUGUESE HYMN.] Irregular. With Refrain)

Latin Hymn, 17th Century
Translated by FREDERICK OAKELEY, 1841

WADE'S Cantus Diversi, 1751

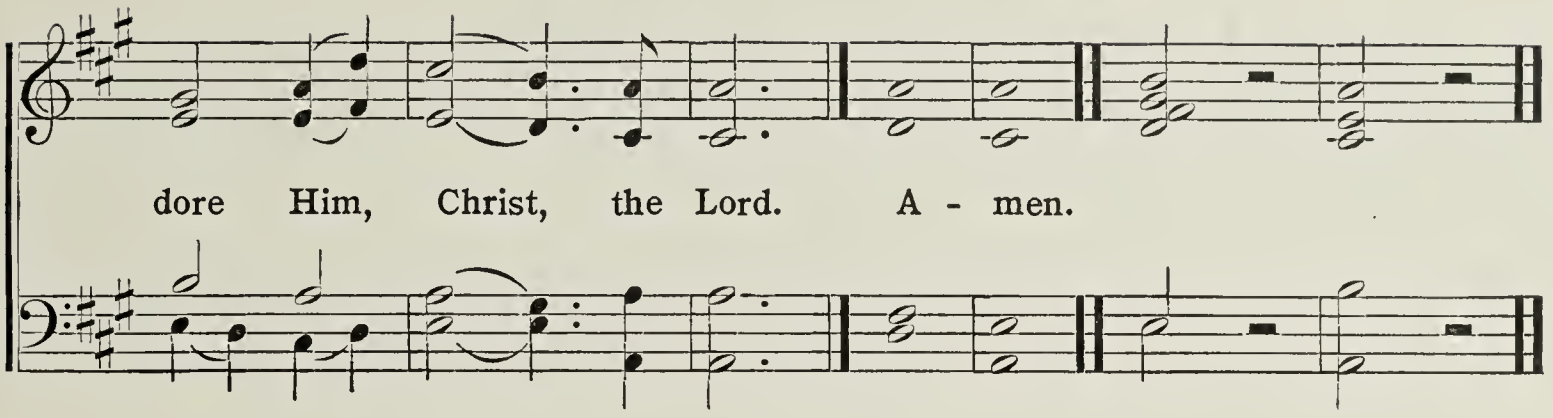
1. O come, all ye faith - ful, joy - ful and tri -
2. Sing, choirs of an - gels, sing in ex - ul -
3. Yea, Lord, we greet Thee, born this hap - py

umph - ant, O come ye, O come ye to Beth - le - hem;
ta - tion, O sing, all ye bright hosts of heaven a - bove;
morn - ing, Je - sus, to Thee be all glo - ry given;

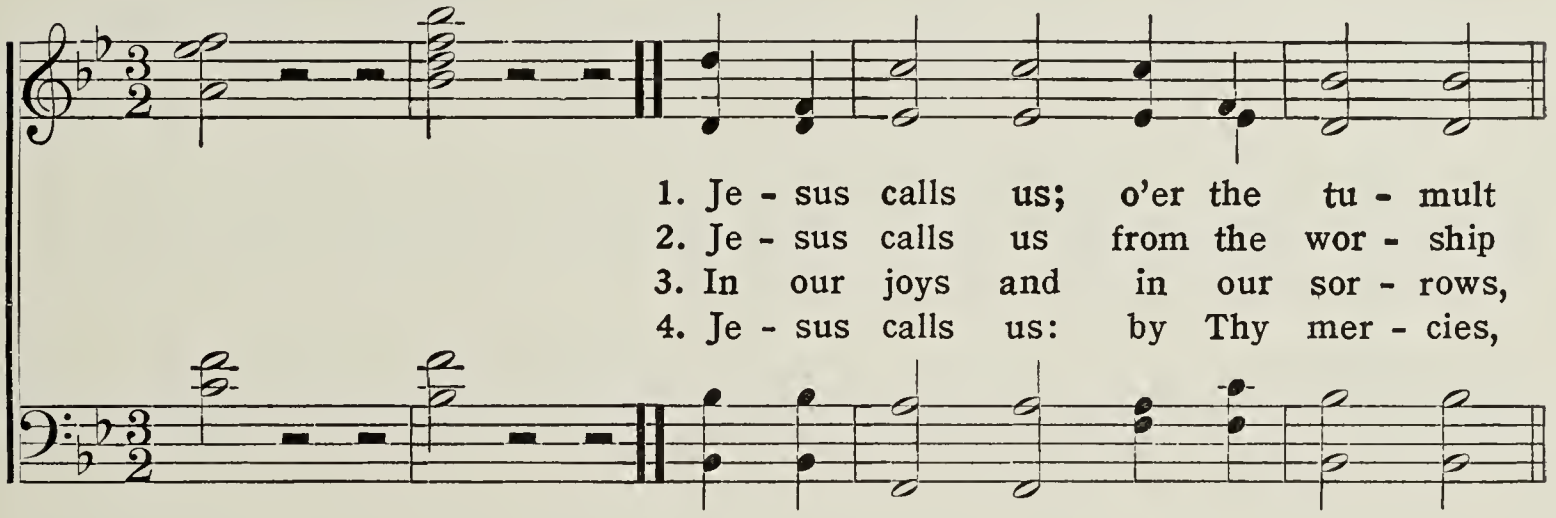
Refrain

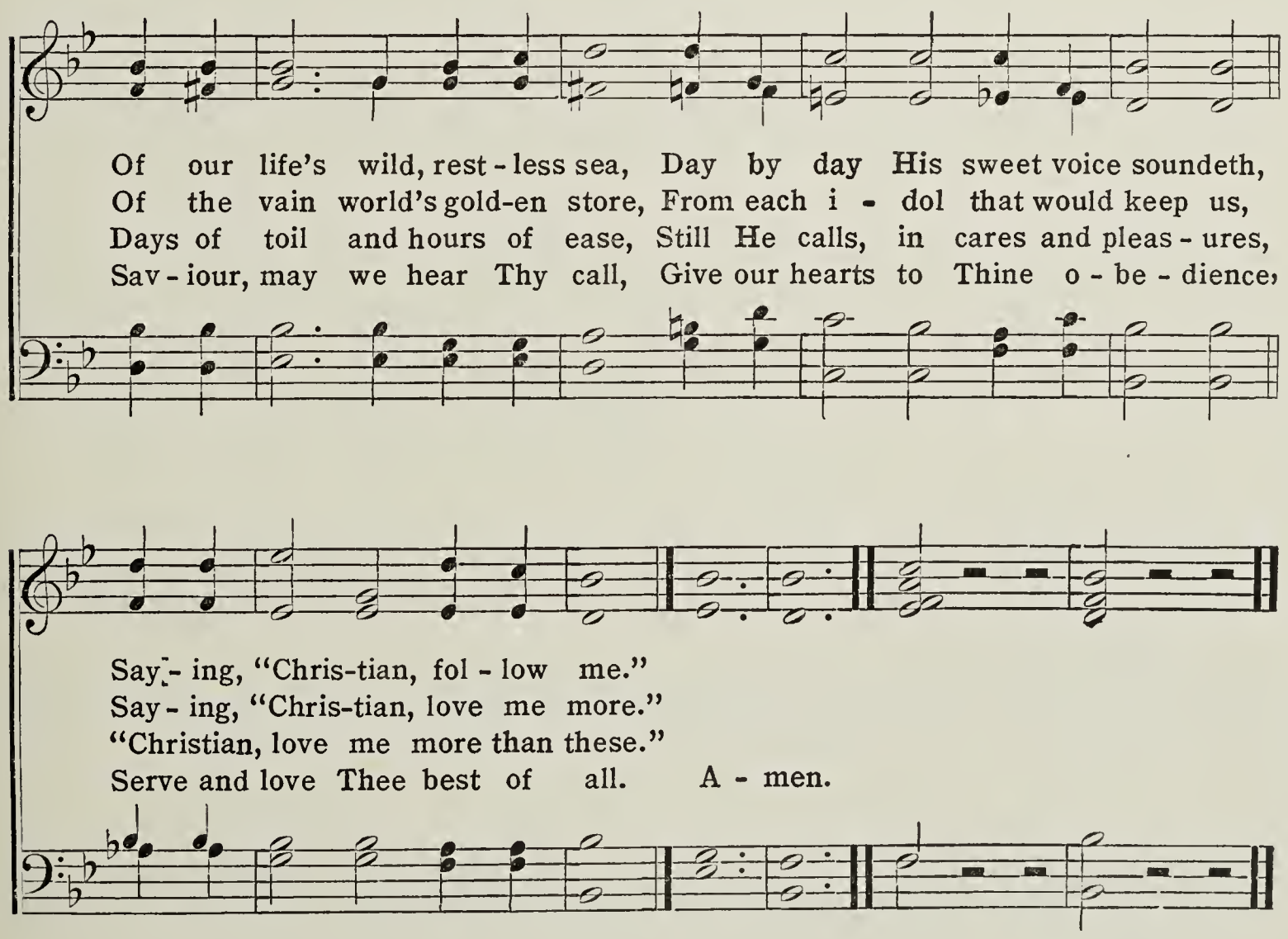
Come and be - hold Him born the King of an - gels;
Glo - ry to God, all glo - ry in the high - est;
Word of the Fa - ther, now in flesh ap - pear - ing;
} O come, let us a -

dore Him, O come, let us a - dore Him, O come, let us a -

O Come, All Ye Faithful

63 Jesus Calls Us, O'er the Tumult

(GALILEE. 8, 7, 8, 7)

CECIL F. ALEXANDER, 1852 WILLIAM H. JUDE, 1887

1. Je - sus calls us; o'er the tu - mult
2. Je - sus calls us from the wor - ship
3. In our joys and in our sor - rows,
4. Je - sus calls us: by Thy mer - cies,


Of our life's wild, rest - less sea, Day by day His sweet voice soundeth,
Of the vain world's gold-en store, From each i - dol that would keep us,
Days of toil and hours of ease, Still He calls, in cares and pleas - ures,
Sav - iour, may we hear Thy call, Give our hearts to Thine o - be - dience,
Say - ing, "Chris-tian, fol - low me."
Say - ing, "Chris-tian, love me more."
"Christian, love me more than these."
Serve and love Thee best of all. A - men.

64 Christ the Lord Is Risen Today

(WORGAN. 7, 7, 7, 7. With Alleluia)

CHARLES WESLEY, 1739 — 'Lyra Davidica,' 1708

1. Christ the Lord is risen to - day,
2. Lives a - gain our glo - rious King:
3. Love's re - deem - ing work is done,
4. Soar we now, where Christ has led,

Al - - le - lu - ia! Sons of men and an - gels say:
Al - - le - lu - ia! Where, O death, is now thy sting?
Al - - le - lu - ia! Fought the fight, the bat - tle won;
Al - - le - lu - ia! Fol - lowing our ex - alt - ed Head;

Al - - le - lu - ia! Raise your joys and tri - umphs high,
Al - - le - lu - ia! Dy - ing once, He all doth save:
Al - - le - lu - ia! Death in vain for - bids Him rise;
Al - - le - lu - ia! Made like Him, like Him we rise.

Al - - le - lu - ia! Sing, ye heav'ns, and earth re - ply.
Al - - le - lu - ia! Where thy vic - to - ry, O grave?
Al - - le - lu - ia! Christ has o - pened Par - a - dise.
Al - - le - lu - ia! Ours the cross, the grave, the skies.

Al - - le - lu - ia! A - men.

65 The Strife Is O'er

(PALESTRINA. 8, 8, 8. With Alleluia)

Latin
Translated by FRANCIS POTT, 1861

GIOVANNI PALESTRINA, 1588

1. Al - le - lu - ia! Al - le - lu -

ia! Al - le - lu - ia!

1. The strife is o'er the bat - tle done,
2. The pow'rs of death have done their worst,
3. The three sad days are quick - ly sped,
4. He closed the yawn - ing gates of hell,

The vic - to - ry of Life is won; The song of tri - umph
But Christ their le - gions hath dis - persed: Let shout of ho - ly
He ris - es glo - rious from the dead: All glo - ry to our
The bars from heav'ns high por - tals fell; Let hymns of praise His

D.S.

has be - gun Al - le - lu - ia!
joy out - burst Al - le - lu - ia!
ris - en Head! Al - le - lu - ia!
tri - umphs tell! Al - le - lu - ia! A - men.

66 Come, Ye Faithful, Raise the Strain

(ST. KEVIN. 7, 6, 7, 6, D.)

JOHN of Damascus, circa 750
Translated by JOHN M. NEALE, 1859

ARTHUR S. SULLIVAN, 1872

1. Come, ye faith - ful, raise the strain
2. 'Tis the spring of souls to - day:
3. Now the queen of sea - sons, bright
4. "Al - le - lu - ia!" now we cry

Of tri - umph - ant glad - ness! God hath brought His Is - ra - el
Christ hath burst His pris - on, And from three days' sleep in death
With the day of splen - dor, With the roy - al feast of feasts,
To our King Im - mor - tal, Who, tri - umph - ant burst the bars

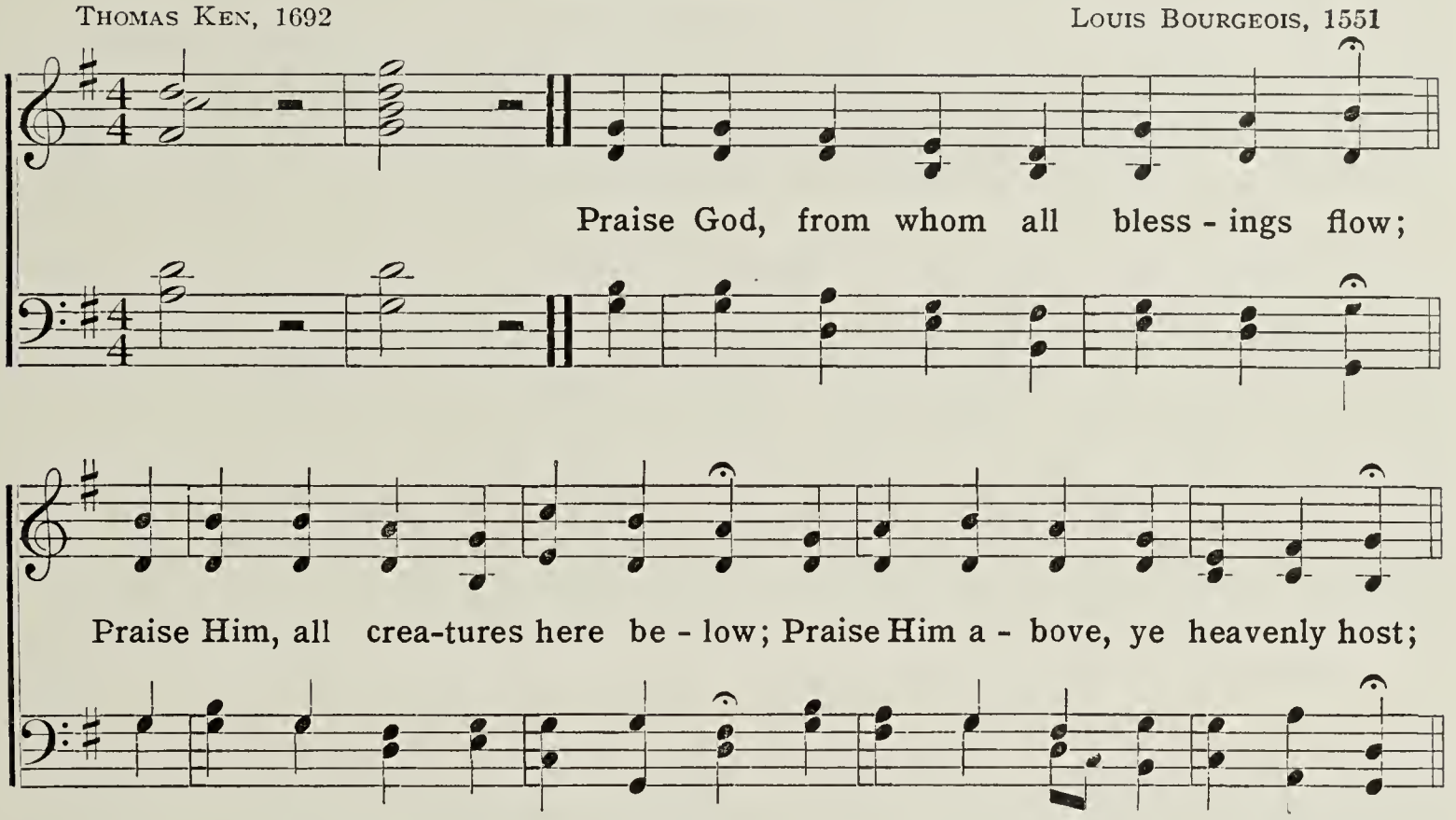
In - to joy from sad - ness; Loosed from Pha - raoh's bit - ter yoke
As a sun hath ris - en; All the win - ter of our sins,
Comes its joy to ren - der; Comes to glad Je - ru - sa - lem,
Of the tomb's dark por - tal; "Al - le - lu - ia," with the Son,

Ja - cob's sons and daugh - ters, Led them with un - moist-ened foot
Long and dark, is fly - ing From His light, to whom we give
Who, with true af - fec - tion, Wel - comes in un - wea - ried strains
God the Fa - ther prais - ing; "Al - le - lu - ia" yet a - gain

Thro' the Red Sea wa - ters.
Laud and praise un - dy - ing.
Je - sus' res - ur - rec - tion.
To the Spir - it rais - ing. A - men.

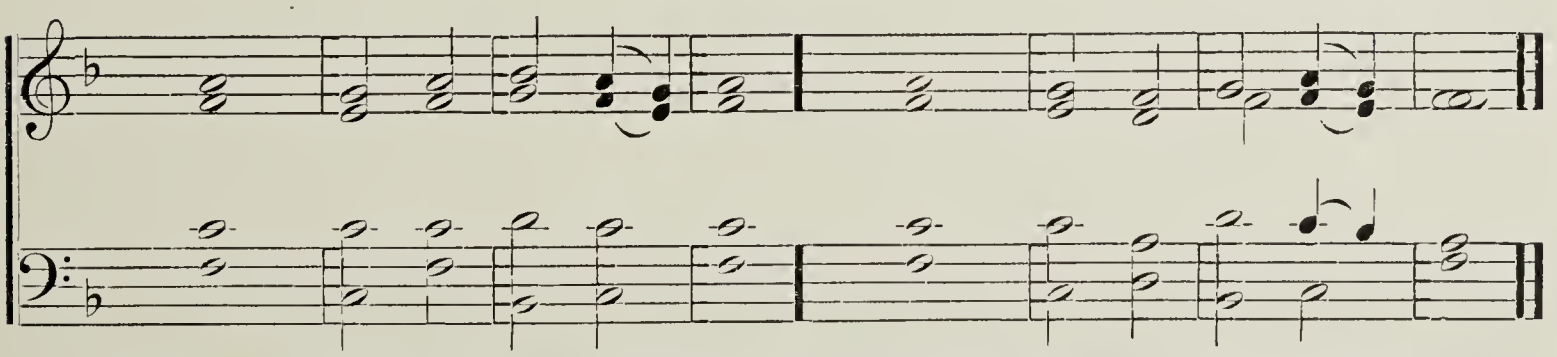
67 Praise God from Whom All Blessings Flow

(OLD HUNDREDTH. L. M.)

THOMAS KEN, 1692 — LOUIS BOURGEOIS, 1551

Praise God, from whom all bless - ings flow;
Praise Him, all crea-tures here be - low; Praise Him a - bove, ye heavenly host;
Praise Fa - ther, Son, and Ho - ly Ghost. A - men.

68 The Lord's Prayer

(PATER NOSTER)

GREGORIAN CHANT

1. Our Father, who art in *heaven*, | hallow - ed | be Thy | name; || Thy kingdom come, Thy will be *done* in | earth · as it | is in | heaven.

2. Give *us* this | day our | daily | bread; || and forgive us our *debts*, as | we for- | give our | debtors.

3. And lead us not into temptation, *but* de- | liver | us from | evil; || for Thine is the kingdom, and the *power* and the | glory · for | ever. ·· A - | men.

Our Father, Who Art in Heaven

(PATER NOSTER)

Communion in F

ADLAM

p Andante

Our Fa - ther, who art in heaven. Hal-low - ed

be Thy name. Thy king - dom come. Thy will be done in earth,

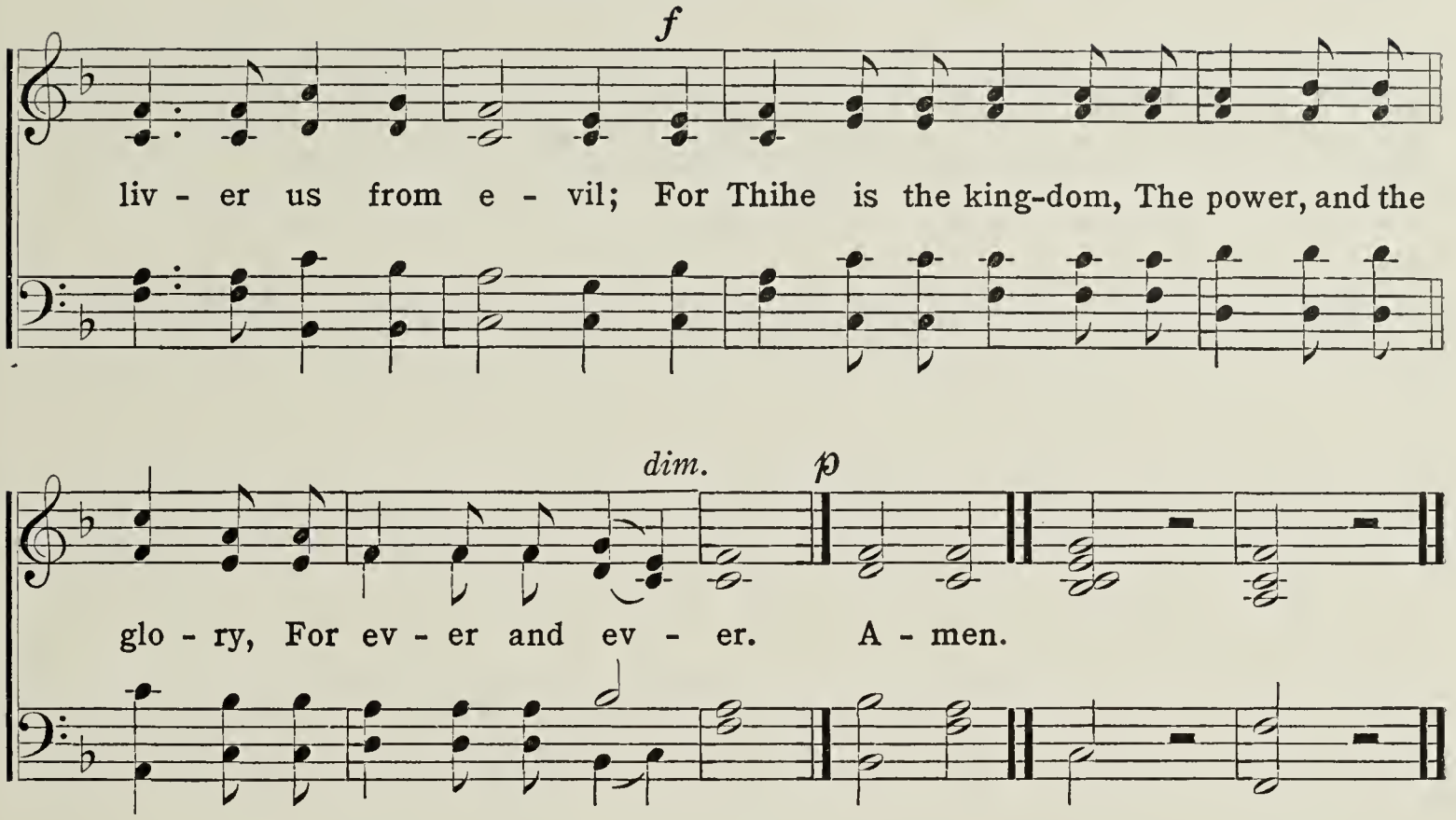
As it is in heaven. Give us this day our dai - ly bread. And for -

give us our tres - pass - es, As we for - give them that tres - pass a -

pp *cres.*

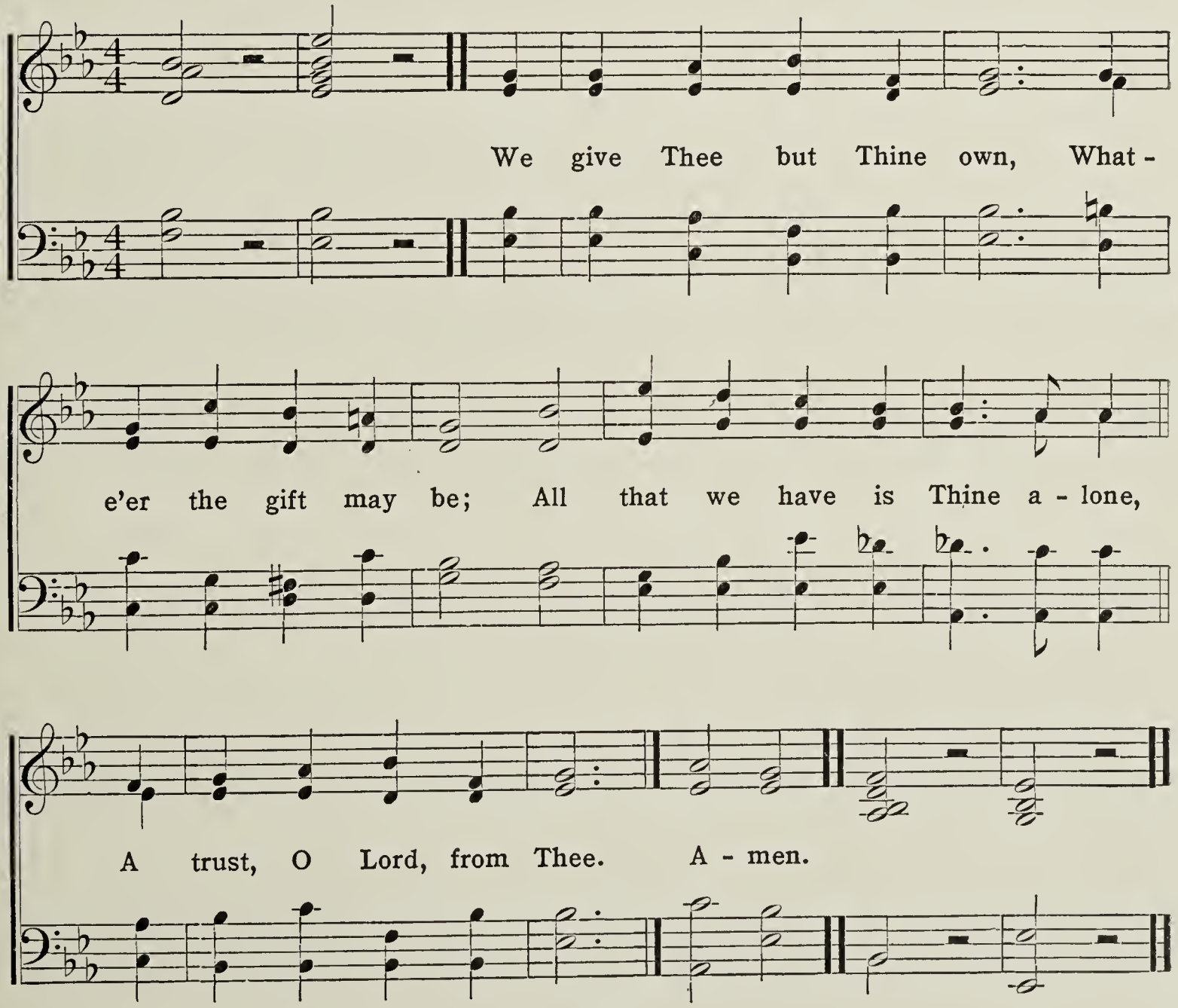
gainst us. And lead us not in - to temp - ta - tion; But de -

By permission of Novello, & Co.

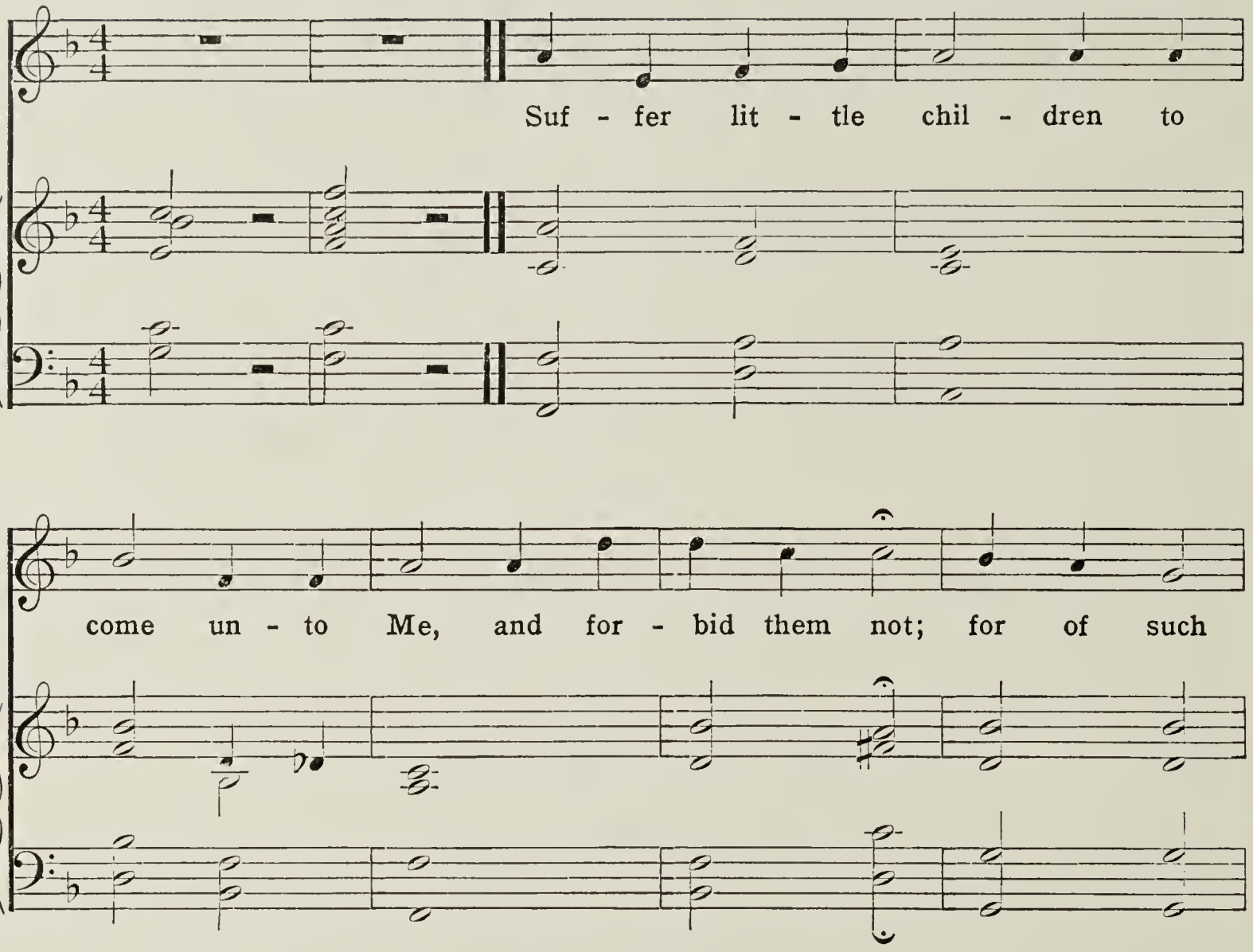
Our Father, Who Art in Heaven

70 We Give Thee But Thine Own.

(ST. ANDREW. 6, 6, 8, 6)

WILLIAM WALSHAM HOW, 1858 JOSEPH BARNBY, 1866



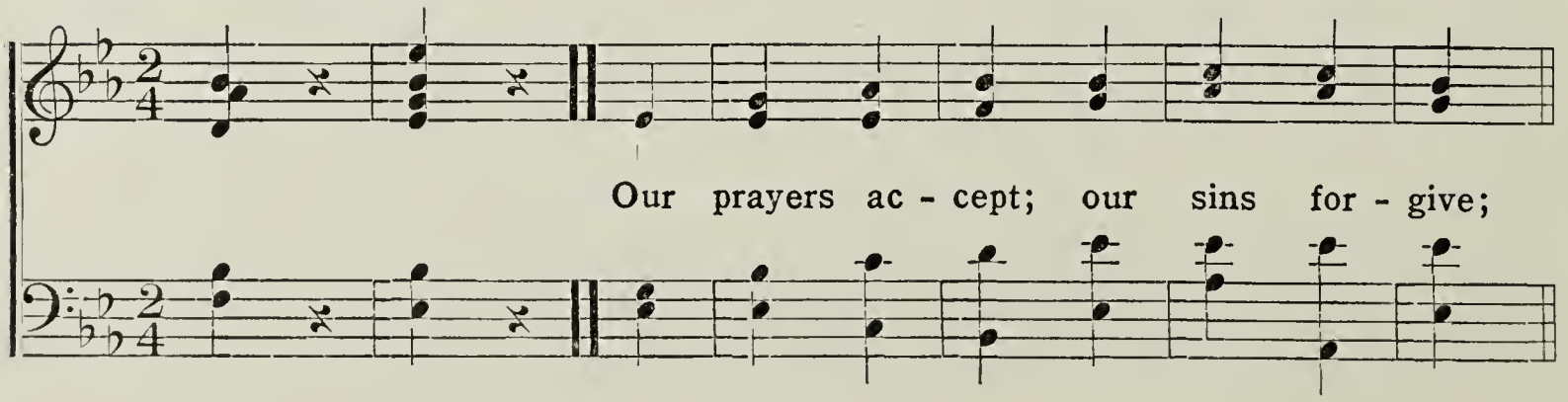
71 Suffer Little Children to Come unto Me

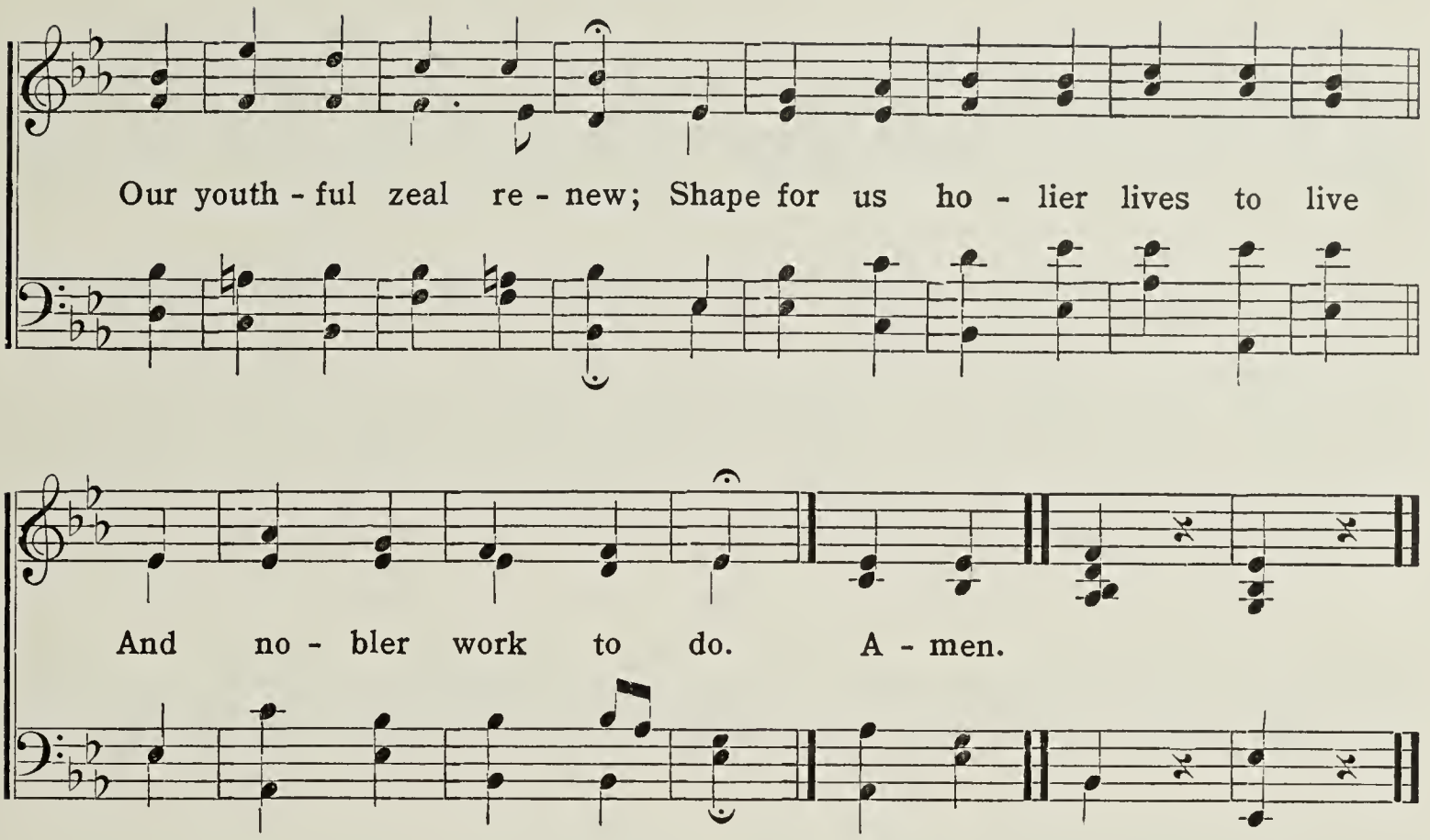
MARGUERITE HAZZARD, 1922
Harmonized by EDNA FEARN

72 Our Prayers Accept

(TALLIS'S ORDINAL. C. M.)

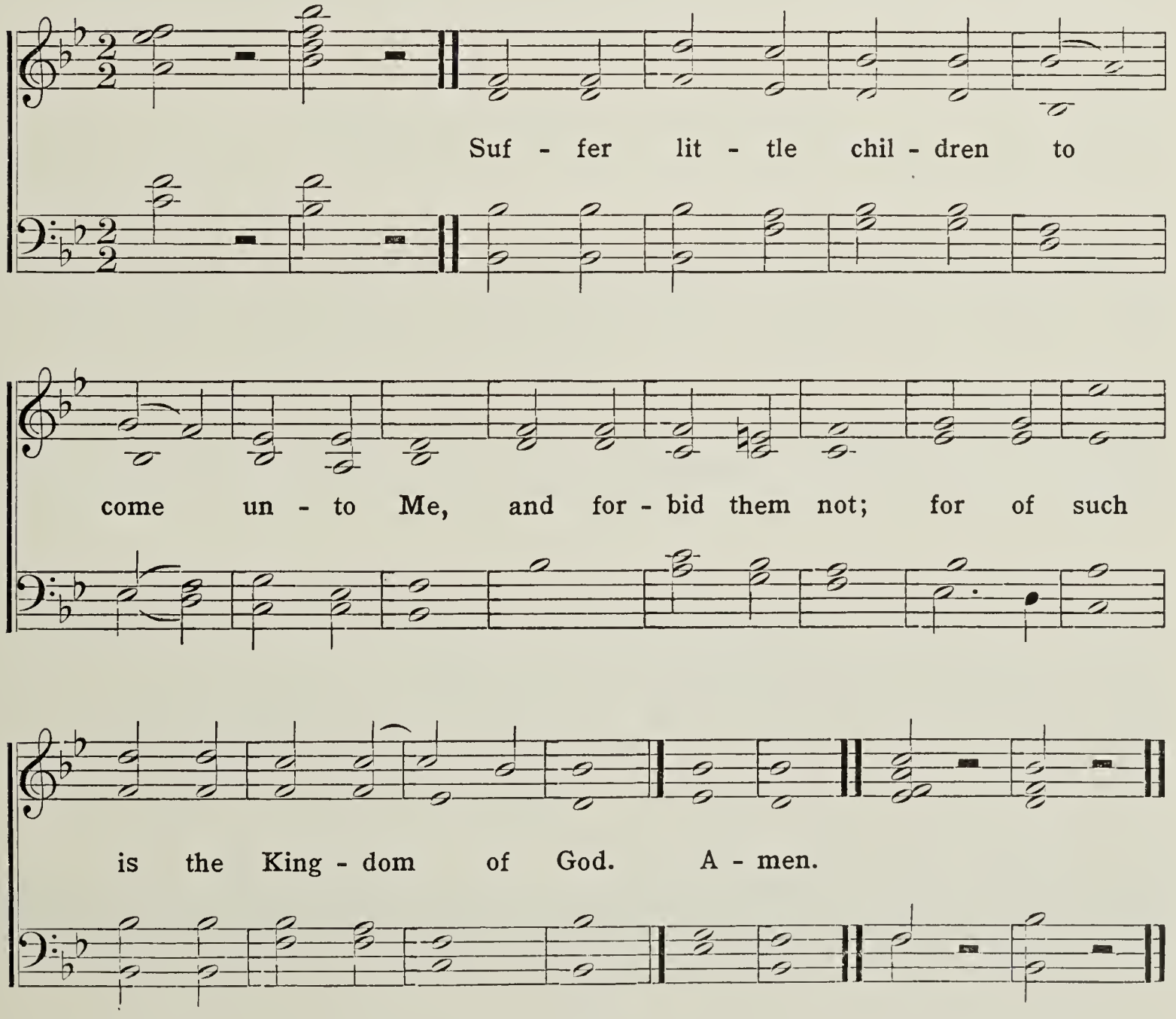
OLIVER WENDEL HOLMES, 189–

THOMAS TALLIS, c. 1520–1585

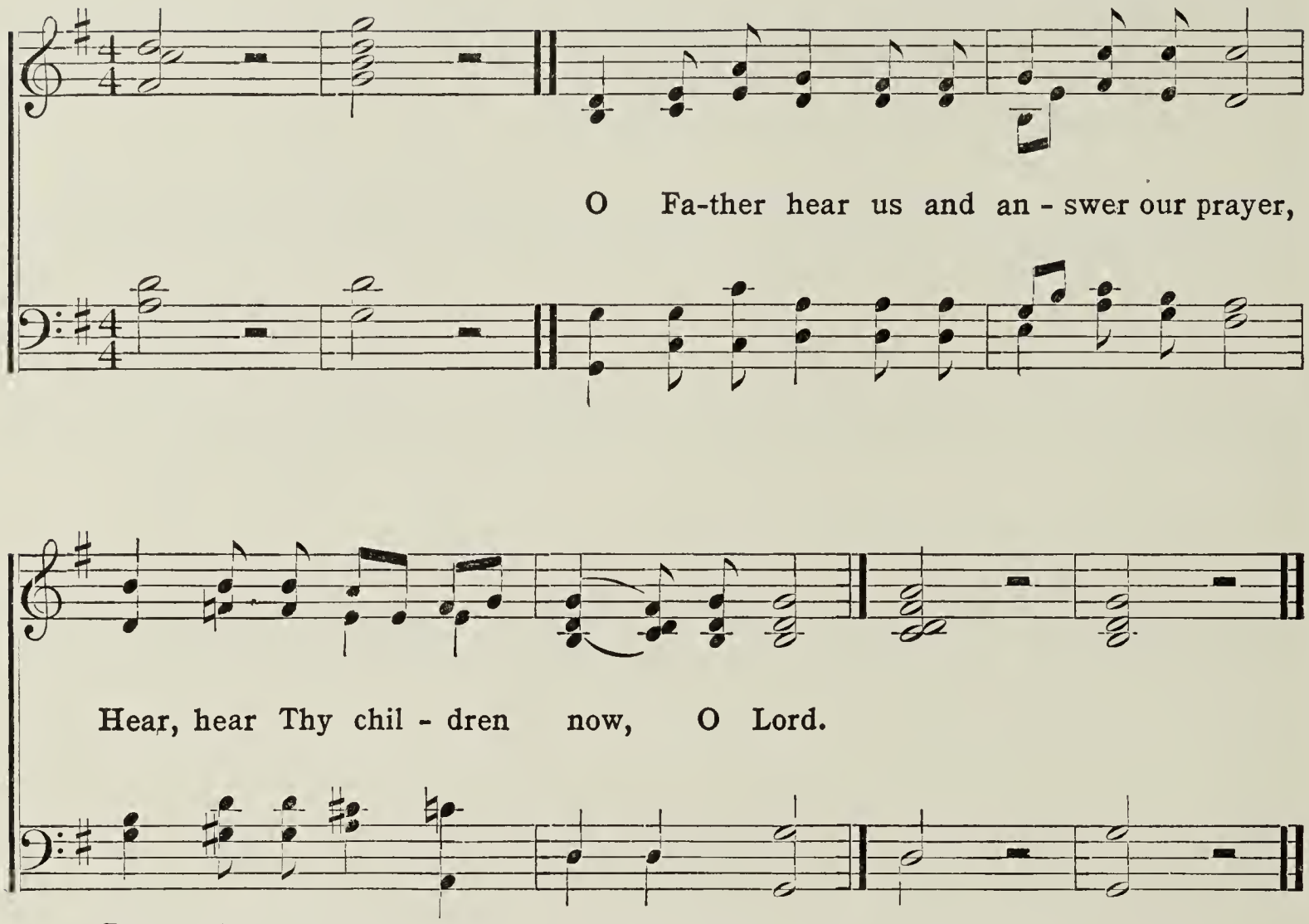


Our Prayers Accept

73 Suffer Little Children to Come unto Me

HENRY LAWES, 1596–1662

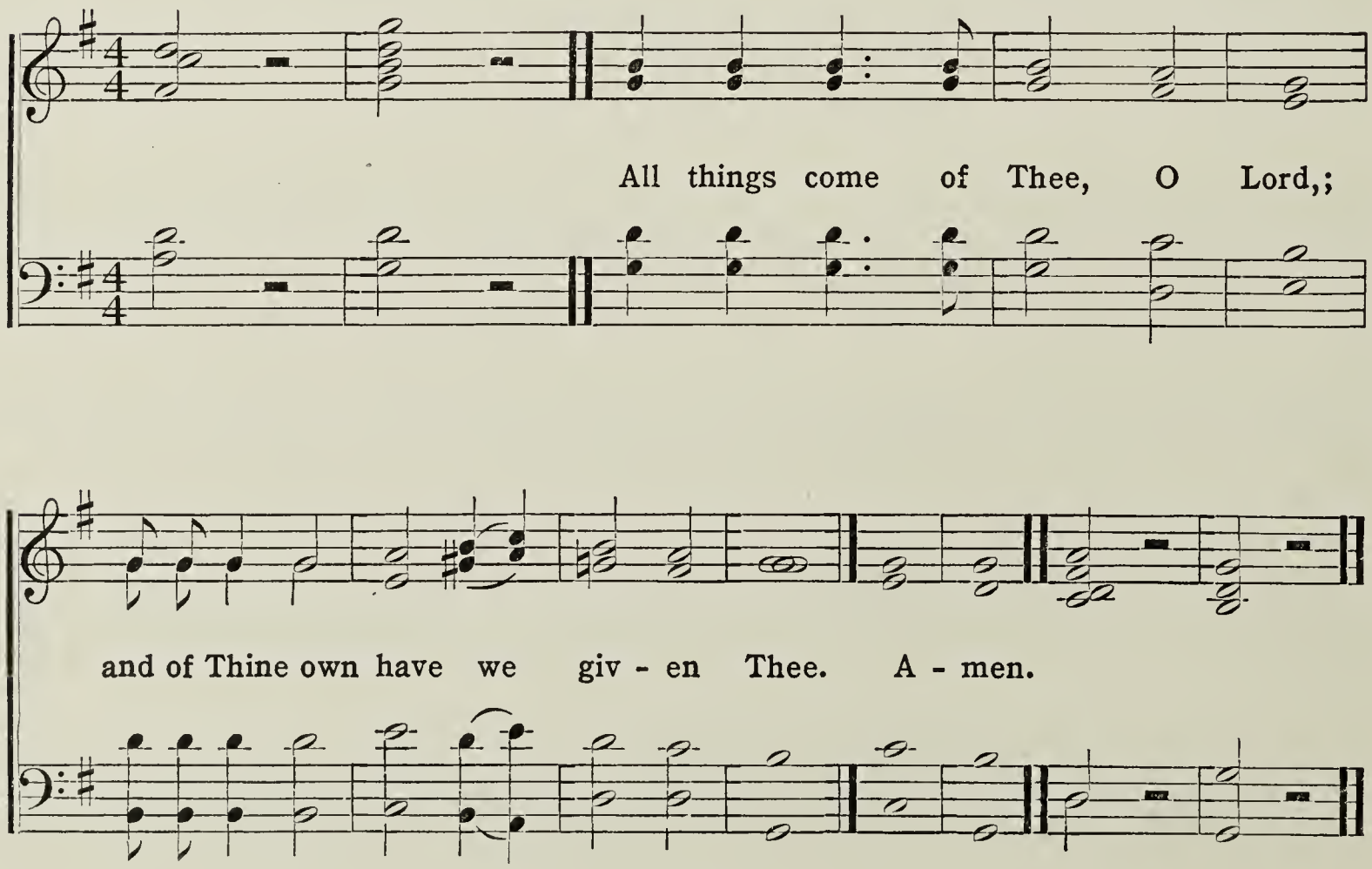


74 O Father, Hear Us

Arranged from MENDELSSOHN

From "Primary and Junior Songs," by Mari R. Hofer. Clayton F. Summy, Co., Publishers
Used by permission

75 All Things Come of Thee

Arranged from BEETHOVEN



76 My Country, 'Tis of Thee

(AMERICA. 6, 6, 4, 6, 6, 6, 4)

SAMUEL F. SMITH, 1832 — HENRY CAREY, 1740

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy
3. Let mu - sic swell the breeze, And ring from all the trees Sweet free - dom's song; Let mor - tal
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty, To Thee we sing; Long may our

fa - thers died, Land of the pil-grims' pride, From ev - ery
rocks and rills, Thy woods and tem - pled hills; My heart with
tongues a - wake; Let all that breathe par - take; Let rocks their
land be bright With free - dom's ho - ly light; Pro - tect us

moun - tain side Let free - dom ring!
rap - ture thrills, Like that a - bove.
si - lence break, The sound pro - long.
by Thy might, Great God, our King. A - men.

77 Mine Eyes Have Seen the Glory

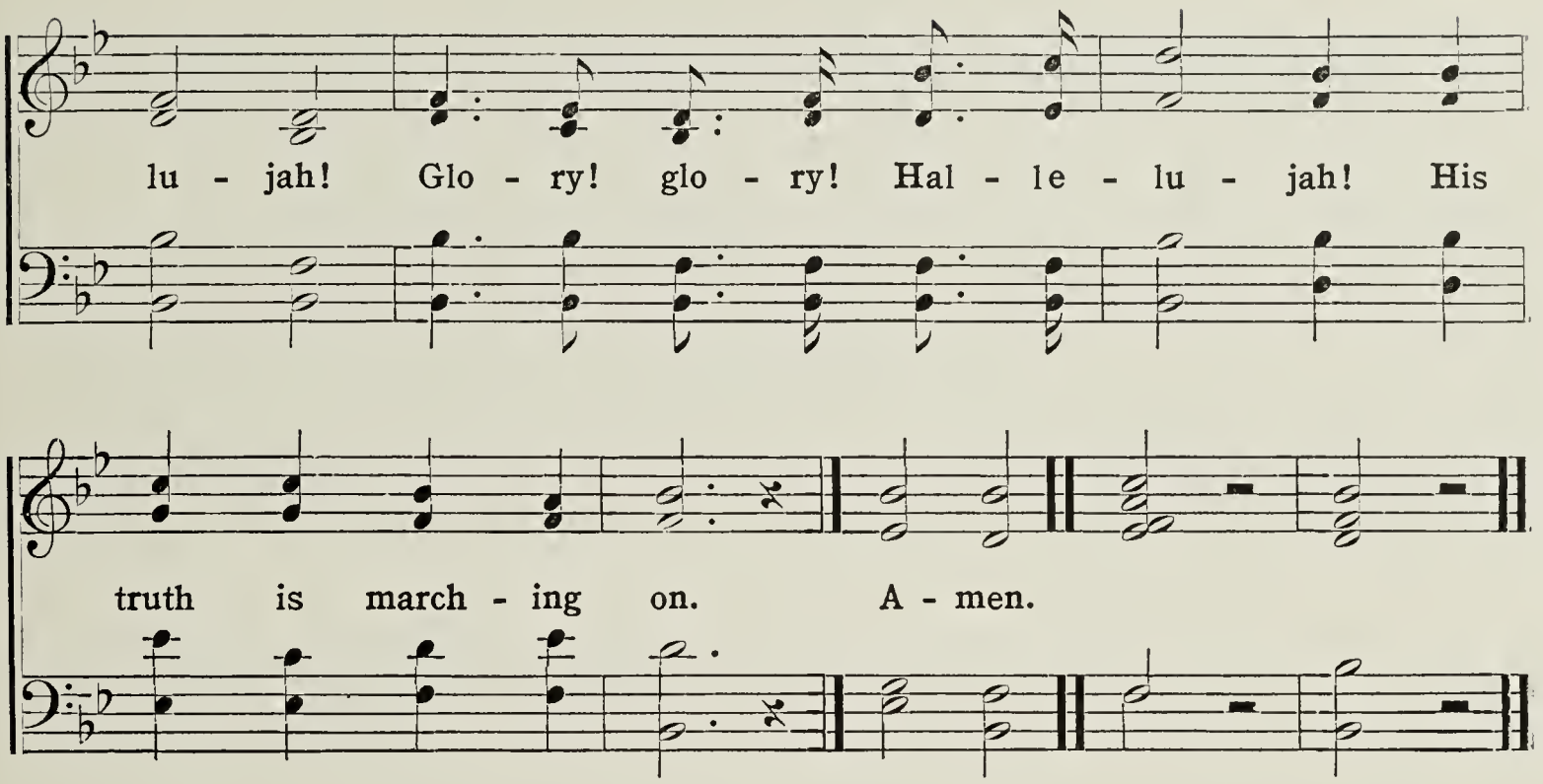
(BATTLE HYMN OF THE REPUBLIC. 15, 15, 15, 6. With Refrain)

JULIA WARD HOWE, 1862 — WILLIAM STEFFE, 1852

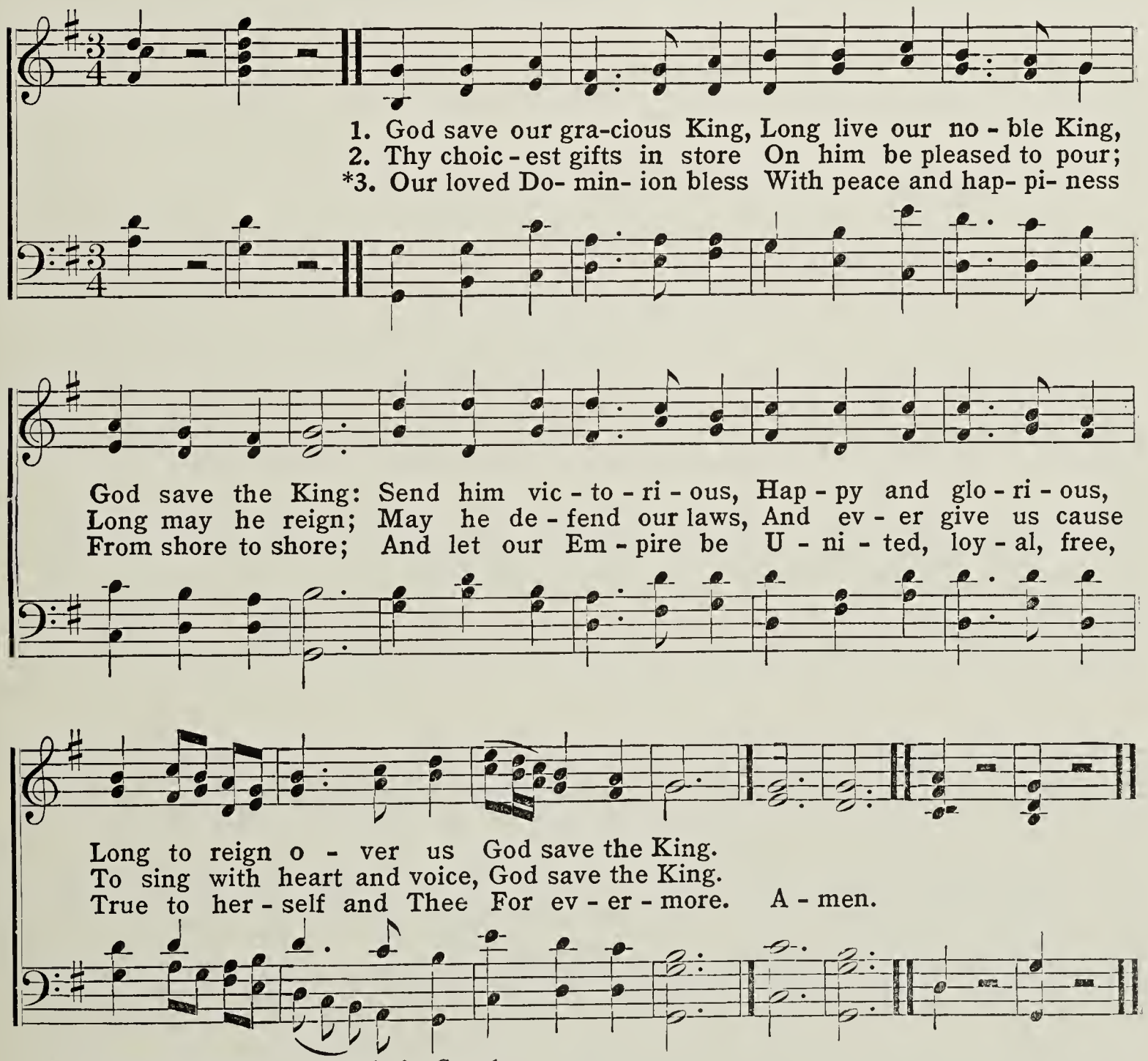
1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is tramp - ing out the vin - tage where the grapes of wrath are stored; He hath loosed the fate - ful light - ning of His ter - ri - ble swift sword; His truth is march - ing on.
2. I have seen Him in the watch - fires of a hun - dred cir - cling camps; They have build - ed him an al - tar in the eve - ning dews and damps; I can read His right-eous sen-tence by the dim and flar - ing lamps, His day is march - ing on.
3. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is sift - ing out the hearts of men be - fore His judg - ment seat; O be swift, my soul, to an - swer Him; be ju - bi - lant, my feet! Our God is march - ing on.
4. In the beau - ty of the lil - ies Christ was born a - cross the sea, With a glo - ry in His bos - om that trans - fig - ures you and me; As He died to make men ho - ly, let us die to make men free! While God is march - ing on.

Refrain

Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le -

Mine Eyes Have Seen the Glory

78 God Save the King

(NATIONAL ANTHEM. 6, 6, 4, 6, 6, 6, 4)


1. God save our gra-cious King, Long live our no - ble King,
2. Thy choic - est gifts in store On him be pleased to pour;
*3. Our loved Do- min- ion bless With peace and hap- pi- ness
God save the King: Send him vic - to - ri - ous, Hap - py and glo - ri - ous,
Long may he reign; May he de - fend our laws, And ev - er give us cause
From shore to shore; And let our Em - pire be U - ni - ted, loy - al, free,
Long to reign o - ver us God save the King.
To sing with heart and voice, God save the King.
True to her - self and Thee For ev - er - more. A - men.

* This stanza was written recently for Canada.

O Say Can You See

(STAR SPANGLED BANNER. Irregular.)

Version adapted by the National Educational Association at the meeting in Chicago, 1912.

FRANCIS SCOTT KEY, 1814 — JOHN STAFFORD SMITH, 1780

Con spirito

1. Oh, say can you see, by the dawn's ear - ly light,
2. On the shore, dim - ly seen thro' the mists of the deep,
3. Oh, thus be it ev - er when free-men shall stand

What so proud - ly we hailed at the twi-light's last gleam-ing? Whose broad
Where the foe's haugh - ty host in dread si - lence re - pos - es, What is
Be - tween their loved homes and the war's des - o - la - tion, Blest with

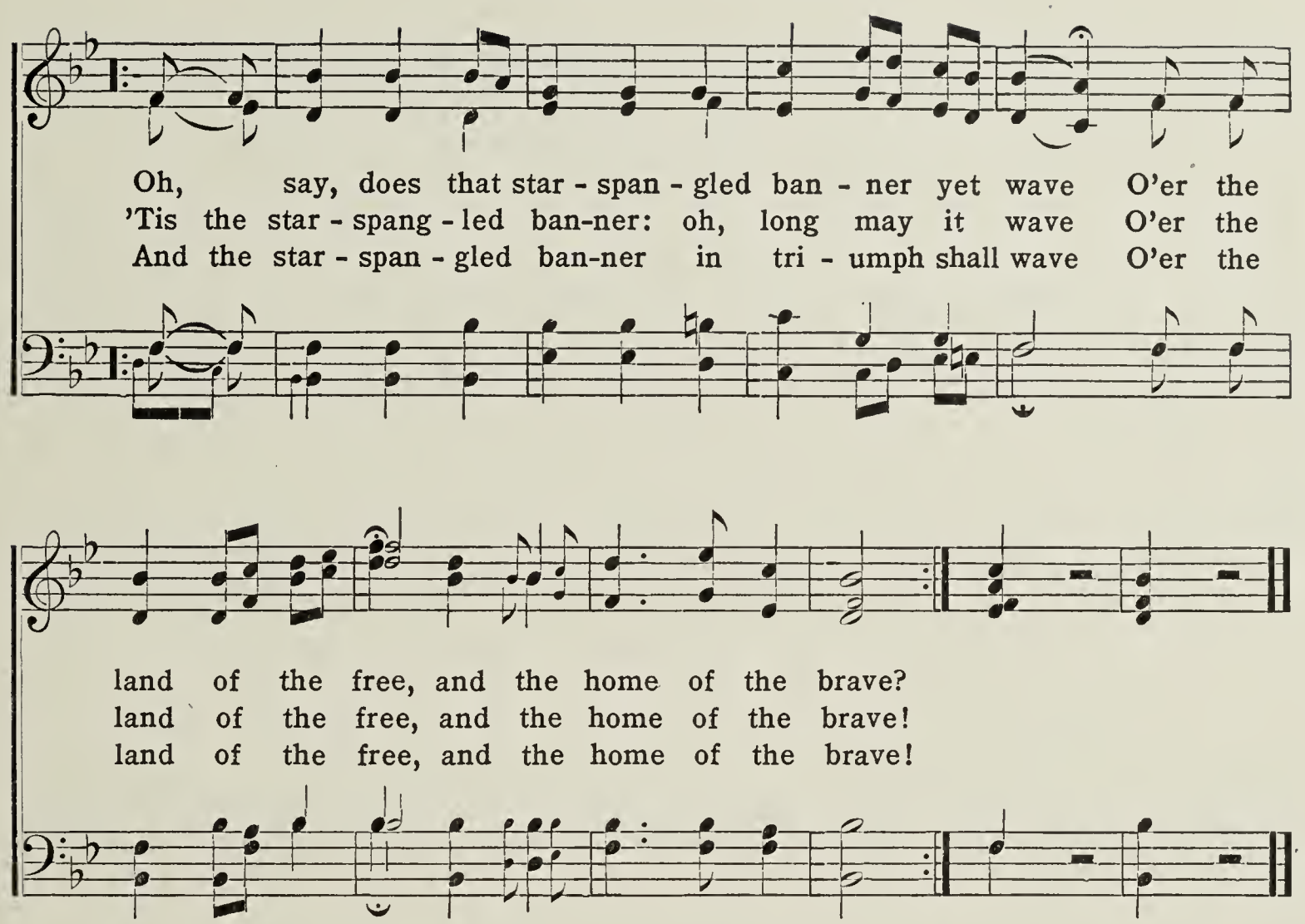
stripes and bright stars thro' the *clouds of the fight O'er the ram - parts we
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly
vic - tory and peace, may the heaven res-cued land Praise the power that hath

watched were so gal - lant - ly stream-ing? And the rock - ets' red glare, the bombs
blows, half con-ceals, half dis - clos - es? Now it catch - es the gleam of the
made and pre-served us a na - tion! Then con - quer we must, when our

burst - ing in air, Gave proof thro' the night that our flag was still there.
morn-ing's first beam, In full glo - ry re - flect - ed, now shines on the stream?
cause it is just, And this be our mot-to: "In God is our trust!"

* "Clouds of the fight," the last version by F. S. Key.

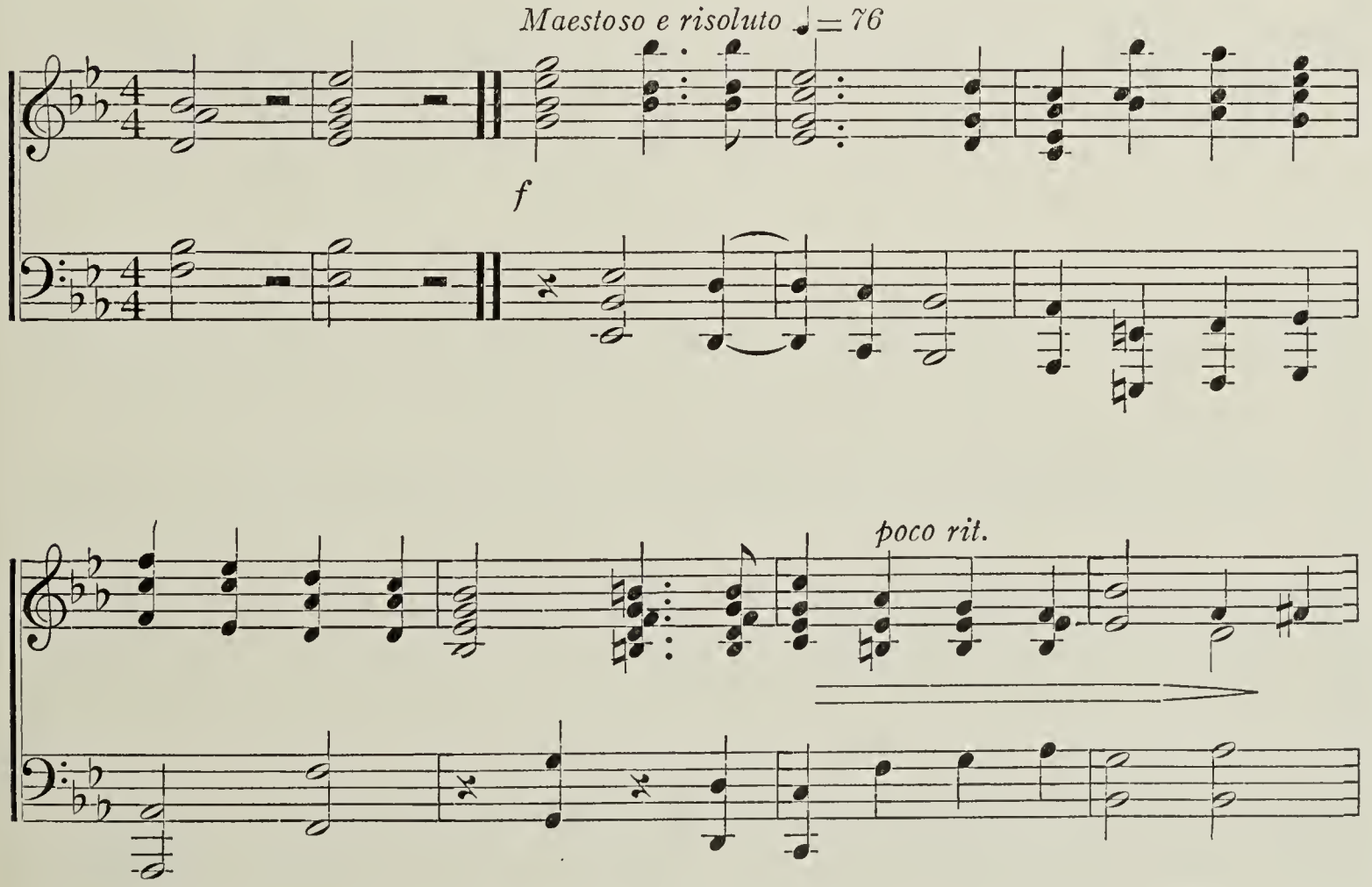
O Say Can You See


Oh, say, does that star - span - gled ban - ner yet wave O'er the
'Tis the star - spang - led ban-ner: oh, long may it wave O'er the
And the star - span - gled ban-ner in tri - umph shall wave O'er the
land of the free, and the home of the brave?
land of the free, and the home of the brave!
land of the free, and the home of the brave!

80

O Canada! Our Father's Land of Old

Words by The Honorable Judge ROUTHIER

Music by C. LAVALLÉE
Arranged and Edited by Dr. T. B. RICHARDSON

Used by special permission of the owners of the Copyright, Whaley, Royce and Co., Ltd. Toronto, Canada

O Canada! Our Father's Land of Old

1. O Can - a - da! Our fa - ther' land of old,
2. Al - tar and throne com - mand our sa - cred love, And

mf

Thy brow is crown'd with leaves of red and gold. Be -
man - kind to us shall ev - er broth - ers prove. O

p

neath the shade of the Ho - ly cross, Thy chil-dren own their birth. No
King of kings with Thy mighty breath, All our sons do Thou in - spire. May no

O Canada! Our Father's Land of Old

stains thy glo - rious an - nals gloss, Since va - lor shields thy hearth.
cra - ven ter - ror of life or death, E'er damp the pa - triot's fire.

Al - might - y God! On Thee we call.
Our might - y call loud - ly shall ring,

De - fend our rights, fore - fend this na - tion's thrall.
As in the days of old, "For Christ and King!"

De - fend our rights, fore-fend this na - tion's thrall.
As in the days of old "For Christ and King!"

Old Black Joe

STEPHEN C. FOSTER

1. Gone are the days when my heart was young and gay;
2. Why do I weep when my heart should feel no pain?
3. Where are the hearts once so hap - py and so free? The

Gone are my friends from the cot-ton fields a - way; Gone from the earth to a
Why do I sigh that my friends come not a-gain, Griev - ing for forms now de -
chil - dren so dear, that I held up - on my knee? Gone to the shore where my

bet - ter land, I know, I hear their gen-tle voi - ces call-ing, "Old Black Joe."
part - ed long a - go? I hear their gen-tle voi - ces call-ing, "Old Black Joe."
soul has longed to go, I hear their gen-tle voi - ces call-ing, "Old Black Joe."

Chorus

I'm com - ing, I'm com - ing, For my head is bend - ing low; I

hear those gen - tle voi - ces call - ing "Old Black Joe."

82 The Maple Leaf for Ever

ALEXANDER MUIR ALEXANDER MUIR

Con spirito

uf

1. In days of yore the he - ro Wolfe, Bri - tain's glo - ry did main - tain And plant - ed firm Bri - tan - nia's flag On
2. On ma - ny hard fought bat - tle fields, Our brave fa - thers side by side, For free - dom, homes, and loved ones dear, Firm-ly
3. In au - tumn time, our em - blem dear, Dons its tints of crim - son hue; Our blood would dye a deep - er red, Shed,
4. God bless our loved Ca - na - dian home, Our Do - min - ion's vast do - main: May plen - ty ev - er be our lot, And
5. On mer - ry Eng-land's far-famed land, May kind heav - en sweet - ly smile; God bless old Scot - land ev - er more, And

Can - a - da's fair do - main; Here may it wave, our boast, our pride,
stood, and no - bly died; And those dear rights which they main-tained,
Can - a - da, for you! Ere Sa - cred Rights, our fa - thers won,
peace hold end - less reign: Our Un - ion bond by ties of love,
Ire - land's Em - 'rald Isle! Then swell the song both loud and long,

And joined in love to - geth - er, With Li - ly, This - tle, Sham-rock, Rose,
We swear to yield them nev - er! We'll ral - ly round the Un - ion Jack,
To foe - men we de - liv - er, We'll fight-ing, die— our bat - tle cry,
That dis - cord can - not sev - er, And flour - ish green o'er Free-dom's home
Till rocks and for - ests quiv - er, God save our King, and heav - en bless

From "Songs of America and Homeland" by Charles W. Johnson
Published by Silver, Burdett and Company. Used by permission

The Maple Leaf for Ever

Refrain

The Ma - ple Leaf for - ev - er. The Ma - ple Leaf, our

em-blem dear, The Ma - ple Leaf for - ev - er! God save our King, and

heav-en bless The Ma - ple Leaf for - ev - er!

83 My Old Kentucky Home

STEPHEN C. FOSTER

1. The sun shines bright in the old Ken-tuck-y home;
   young folks roll on the lit - tle cab-in floor,

2. They hunt no more for the 'pos-sum and the coon,
   day goes by like a shad-ow o'er the heart,

3. The head must bow and the back will have to bend,
   few more days for to tote the wea-ry load,

My Old Kentucky Home

'Tis sum-mer, the dark-ies are gay; The corn-top's ripe, and the
All mer-ry, all hap-py, and bright; By'n-by Hard Times comes a-

On the mead-ow, the hill, and the shore; They sing no more by the
With sor-row where all was de-light; The time has come when the

Wher-ev-er the dark-y may go; A few more days and the
No mat-ter, 'twill nev-er be light; A few more days till we

1

mead-ow's in the bloom, While the birds make mu-sic all the day. The
knock-ing at the door, (Omit .....)

glim-mer of the moon, On the bench by the old cab-in door. The
dark-ies have to part, (Omit .....)

trou-ble all will end In the field where the su-gar canes grow. A
tot-ter on the road, (Omit.....)

2

Refrain *mf*

Then, my old Ken-tuck-y home, good-night! Weep no more, my la-dy, O,

weep no more to-day; We will sing one song for the old Ken-tuck-y Home,

rit. e dim.

For my old Ken-tuck-y Home far a-way.

Old Folks at Home

STEPHEN C. FOSTER

STEPHEN C. FOSTER

Moderato

1. Way down up - on de Swa - nee rib - ber,
   All up and down de whole cre - a - tion,
2. All round de lit - tle farm I wan-dered
   When I was play - ing wid my brud - der,
3. One lit - tle hut a - mong de bush - es,
   When will I see de bees a hum - ming,

Far, far a - way, Dere's wha' my heart is turn - ing eb - er,
Sad - ly I roam, Still long - ing for de old plan - ta - tion,
When I was young, Den ma - ny hap - py days I squan-dered,
Hap - py was I. O! take me to my kind old mud - der,
One dat I love, Still sad - ly to my mem - 'ry rush - es,
All round de comb? When will I hear de ban - jo tum - ming,

Refrain

Dere's wha' de old folks stay.
And for de old folks at home.
Ma - ny de songs I sung.
Dere let me live and die.
No mat - ter where I rove.
Down in my good old home?

All de world am sad and drear - y,
Eb - 'ry - where I roam, O! dark - ies, how my heart grows wea - ry,

rit.

Far from de old folks at home.

Dixie

DAN EMMETT

Allegro mf

1. I wish I was in de land ob cot-ton, Old times dar am
2. Dar's buck-wheat cakes an' In-jun bat-ter, Makes you fat, or a

f

not for-got-ten, Look a-way! Look a-way! Look a-way! Dix-ie
lit-tle fat-ter, Look a-way! Look a-way! Look a-way! Dix-ie

p

Land. In Dix-ie Land whar I was born in, Ear-ly on one
Land. Den hoe it down an' scratch your grab-ble, To Dix-ie land I'm

Dixie

frost - y morn-in', Look a - way! Look a - way! Look a - way! Dix-ie Land.
bound to trab-ble, Look a - way! Look a - way! Look a - way! Dix-ie Land.

f Chorus

Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In

Dix - ie Land I'll take my stand, to lib and die in

f

Dix - ie, A - way, a - way, A - way down south in Dix - ie, A -

p

way, a - way, A - way down south in Dix - ie.

The Mulberry Bush

(ENGLISH)

Old Nursery Tune

Lively

mf

Here we go round the mul - ber-ry bush, the mul-ber-ry bush; the mul-ber-ry bush: Here we go round the mul-ber-ry bush, All on a frost - y morn - ing. This is the way we clap our hands, This is the way we clap our hands, This is the way we clap our hands, All on a frost - y morn - ing.

From "Folk-Songs and Other Songs for Children." Used by permission of Oliver Ditson Company, Boston

John Peel

Old Hunting Song

Allegro con spirito

ff

:8:

1. D' ye ken John Peel with his coat so gay, D' ye
2. D' ye ken John Peel with his coat so gay, He

mf

ken John Peel at the break o' the day, D' ye ken John Peel when he's
lived at Trout - beck once on a day; Now he has gone

f

far, far a - way With his hounds and his horn in the morn - ing?
far, far a - way We shall ne'er hear his voice in the morn - ing.

From "The Songs of England." Published by Boosey and Co. Used by permission

John Peel

Chorus

For the sound of his horn brought me from my bed, And the

f

Ped.

cry of his hounds, which he oft - times led, Peel's "view hal - loo" would a -

Ped.

wak - en the dead, Or the fox from his lair in the morn - ing.

ff

D.C. al segno 𝄋

FINE

Old King Cole

(ENGLISH)

Old Song, 16th Century

Boldly

Old King Cole was a mer - ry old soul, And a

f

mer - ry old soul was he; He called for his pipe, And he

called for his bowl, And he called for his fid - dlers three.

From "Folk-Songs and Other Songs for Children."
Used by permission of Oliver Ditson Company, Boston

Old King Cole

Ev - 'ry fid - dler he had a fine fid - dle, A

ver - y fine fid - dle had he, Then twee, twee-dle dee twee-dly

dee, went the fiddler, Then twee, tweedle dee tweedly dee, went the fiddler, And so

mer - ry we'll all be.

A Life on the Ocean Wave

SARGENT — HENRY RUSSELL

1. A life on the o - cean wave,
2. Once more on the deck I stand
3. The land is no more in view,

A home on the roll - ing deep, Where scat - tered wa - ters
Of my own swift glid - ing craft, Set sail! fare - well to the
The clouds have be - gun to frown, But with stout ship and

rave, And winds their rev - els keep. Like an ea - gle
land, The gale fol - lows far a - baft: We shoot through the
crew, We'll say, let the storm come down! And the song of our

caged I pine, On this dull un - chang - ing shore, Oh,
spark - ling foam, Like an o - cean bird set free, And
heart shall be, While the winds and wa - ters rave, A

rit.

give me the flash - ing breeze, The spray and the temp - est roar.
like the sea - bird, our home. We'll find far out on the sea.
life on the heav - ing sea, A home on the bound - ing wave.

From the Rix "Junior Assembly Book," by permission of Laidlaw Brothers, publishers

A Life on the Ocean Wave

a tempo

A life on the o - cean wave, A home on the roll - ing deep,

Where the scat - tered wa - ters rave, And winds their rev - els

keep, The winds, ... the winds, ... The

The winds, the winds,

winds their rev - els keep, . . . The winds, ... the winds, ...

The winds, the winds,

The winds their rev - els keep. . . . .

Hark! Hark! the Lark

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Allegretto

Hark! hark! the lark at

Heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to wa - ter

at those springs, On chal - ic'd flow'rs that lies, On chal-ic'd flow'rs that

lies. And wink - ing Ma - ry - buds be - gin To ope the gold - en

Hark! Hark! the Lark

eyes; With ev - 'ry - thing that pret - ty bin; My la - dy sweet, a -

rise, With ev - 'ry - thing that pret - ty bin; My

cres. *f* *decres.*

La - dy sweet, a - rise, a - rise, a - rise, My

cres. *decres.*

La - dy sweet, a - rise, a - rise, a - rise, My

La - dy sweet, a - rise.

91 Home, Sweet Home

JOHN HOWARD PAYNE — HENRY R. BISHOP

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it ev - er so hum - ble, there's no place like home; A
2. I gaze on the moon as I tread the drear wild, And feel that my moth - er now thinks of her child; As she
3. An ex - ile from home, splen-dor daz - zles in vain; Oh! give me my low - ly thatched cot - tage a - gain; The

charm from the skies seems to hal - low us there, Which seek thro' the world, is ne'er met with else-where.
looks on that moon from our own cot-tage door Thro' the wood-bine whose fra - grance shall cheer me no more.
birds sing - ing gai - ly, that came at my call; Give me them, and that peace of mind, dear - er than all.

Refrain

Home, home, sweet, sweet home, Be it ev - er so hum-ble, There's no place like home.

I Love the Merry Sunshine

J. W. LAKE

STEPHEN GLOVER

Allegro vivace

mf

p

cres - -

- - *cen* - - - *do*

sf

1. I love the mer-ry, mer-ry sun-shine, It makes the heart so gay, To
2. I love the mer-ry, mer-ry sun-shine, Thro' the dew-y morn-ings' show'r, With its

pp

hear the sweet birds sing-ing On their sum-mer hol-i - day, With their
ros - y smiles ad - vanc-ing Like a beau-ty from her bow'r! It

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I Love the Merry Sunshine

wild-wood notes of du - ty, From haw-thorn bush and tree, Oh! the
charms the soul in sad - ness, It sets the spi - rit free;— Oh! the

cres.

rall. *p*

sun - shine is all beau - ty, Oh! the mer - ry, mer - ry sun for me. I
sun - shine is all glad - ness, Oh! the mer - ry, mer - ry sun for me. I

a tempo

love the mer - ry, mer - ry sun-shine, It makes the heart so gay, . . . To

pp

hear the sweet birds sing - ing On their sum-mer hol - i - day. The

I Love the Merry Sunshine

mer-ry, mer-ry sun, the mer - ry sun, the mer-ry, mer-ry sun for me, The

mer-ry, mer-ry sun, the mer-ry, sun, the mer-ry, mer-ry sun for me!

f

D. C. al segno. 𝄋

sf

FINE

The Brave Old Oak

H. F. Chorley — E. J. Loder

With boldness and animation

1. A song for the Oak, the brave old Oak, Who hath
2. In the days of old, when the spring with gold Was
3. He saw the rare times, when Christmas chimes Were a

ruled in the green wood long,
light - ing his branch-es grey,
mer - ry sound to hear,

Here's health and renown to his broad, green crown,
Thro' the grass at his feet crept maid-ens sweet,
And the Squire's wide hall, and the cot-tage small,

And his fif - ty arms so strong!
To gath - er the dew of May;
Were full of hon - est cheer;

There's fear in his frown when the
And all that day; to the
Now gold hath the sway we

sun goes down,
re - bec gay,
all o - bey,

And the fire in the west fades out,
They frol - icked with love - some swains,
And a ruth - less king is he;

And he
They are
But he

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The Brave Old Oak

ad lib.

show-eth his might on a wild mid-night, When storms thro' his branches shout.
gone, they are dead, in the church-yard laid, But the tree he still re-mains.
nev - er shall send our an - cient friend To be tossed on the storm - y sea.

rit.

Refrain

pp a tempo

Then sing to the Oak, the brave old Oak, Who stands in his

pp a tempo

cres.

pride a - lone, And still flour-ish he, a hale green tree,

f

when a hun - dred years are gone.

The Mellow Horn

JONES

1. At dawn Au - ro - ra gai - ly breaks, In all her proud at - tire, Ma - jes - tic o'er the glass - y lake, Re - flect - ing li - quid fire: All na - ture smiles to ush - er in The blush - ing queen of morn, And hunts-men with the day be - gin, To wind the mel - low horn. The mel - low horn,

2. At eve, when gloom - y shades ob-scure The tran - quil shep-herd's cot, When tink - ling bells are heard no more, And dai - ly toils for - got, 'Tis then the sweet, en - chant - ing, note, On zeph - yrs gen - tly borne, With witch - ing ca - dence seems to float A - round the mel - low horn. The mel - low horn,

ECHO

The Mellow Horn

ECHO

The mel - low, mel - low horn, The mel - low horn,
The mel - low, mel - low horn, The mel - low horn,

The mel - low, mel - low horn. And hunts-men with the day be - gin To
The mel - low, mel - low horn. 'Tis then the sweet en-chant - ing note, On

wind the mel - low horn, And hunts - men with the day be - gin To
zeph - yrs gen - tly borne, With witch - ing ca - dence seems to float A -

ECHO

wind the mel - low horn, The mel - low, mel - low horn,
round the mel - low horn, The mel - low, mel - low horn,

ECHO

The mel - low, mel - low horn.

Sweet and Low

ALFRED TENNYSON — JOSEPH BARNBY

pp Larghetto

1. Sweet and low, sweet and low, Wind of the west - ern
2. Sleep and rest, sleep and rest; Fa - ther will come to thee

sf *p*

sea, Low, low, breathe and blow, Wind of the west - ern sea.
soon. Rest, rest on moth-er's breast; Fa-ther will come to thee soon.

mf *pp*

O - ver the roll - ing wa - ters go; Come from the dy - ing
Fa - ther will come to his babe in the nest, Sil - ver sails all
A. O - - - ver the wa - ters go; A.B. Come..... from the
Fa - - - ther will come to his nest Sil - ver sails out

f *dim.* *p* *rall.*

moon, and blow; Blow him a - gain to me, While my lit - tle one,
out of the west, Un - der the sil - ver moon, Sleep, my lit - tle one;
moon and blow;
of the west;

p

e dim - in - u - en - do.

while my pret - ty one sleeps.....
sleep, my pret - ty one, sleep.....

The Midshipmite

FREDERICK E. WEATHERBY — STEPHEN ADAMS

1. 'Twas in fif - ty - five, on a win - ter's night, Cheer-i - ly, my lads, yo
2. We launch'd the cut - ter and shoved her out, Cheer-i - ly, my lads, yo
3. "I'm done for now; good - bye!" says he, Stead-i - ly, my lads, yo

ho! We'd got the *en - e - my's lines in sight, When up comes a lit - tle
ho! The *foe - men might ha' heard us shout, As the Mid-dy cried, "Now, my
ho! "You make for the boat, nev-er mind for me!" "We'll take 'ee back, sir, or

* Altered. Original word "Russian"
* Altered. Original word "lubbers"

The Midshipmite

Mid - ship - mite, Cheer-i - ly, my lads, yo ho! "Who'll go a - shore to -
lads, put a-bout!" Cheer-i - ly, my lads, yo ho! We made for the guns, an' we
die," says we! Cheer-i - ly, my lads, yo ho! So we hoist - ed him in, in a

night," says he, "An' spike their guns a - long wi' me?" "Why,
ramm'd them tight, But the mus - ket shots came left and right, An'
ter - ri - ble plight, An' we pull'd ev '- ry man with all his might, An'

Refrain

bless 'ee, sir, come a - long!" says we,
down drops the poor lit - tle Mid - ship - mite.
sav'd the poor lit - tle Mid - ship - mite.

} Cheer - i - ly, my lads, yo

The Midshipmite

rall

ho! Cheer - i - ly, my lads, yo ho!..... With a

rall

tempo

long, long pull, An' a strong, strong pull, Gai - ly, boys make her

rall *a tempo*

go!..... An' we'll sing to - night To the Mid - ship-mite, With a

rall *a tempo*

cheer - i - ly, lads, yo ho!.....

Sailing

GODFREY MARKS

Con spirito

1. Y'heave ho! my lads, the wind blows free,
2. The sail - or's life is bold and free,
3. The tide is flow - ing with the gale,

A pleas - ant gale is on our lee; And soon a -
His home is on the roll - ing sea; And nev - er
Y'heave ho! my lads, set ev - 'ry sail; The har - bor

cres.

cross the o - cean clear Our gal - lant barque shall
heart more true or brave, Than his who launch - es
bar we soon shall clear; Fare - well once more to

brave - ly steer, But ere we part from Eng-land's shore to -
on the wave, A - far he speeds in dis - tant climes to
home so dear, For when the tem - pest rag - es loud and

night, A song we'll sing for home and beau - ty bright.
roam, With joc - und song he rides the spark-ling foam.
long, That home shall be our guid - ing star and song.

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Sailing

Then here's to the sail - or, and here's to the hearts so true, Who will think of

ad lib.

him up - on the wa - ters blue! Sail - ing, sail - ing, o-ver the bounding main;

For ma - ny a storm - y wind shall blow, ere Jack comes home a - gain!

Sail - ing, sail - ing o - ver the bound-ing main: For ma - ny a storm - y

wind shall blow ere Jack comes home a - gain.

Snowflakes

MARY MAPES DODGE

FREDERIC H. COWEN

Softly

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-bye! Good-bye, dear,
2. And when a snow-flake finds a tree, "Good-day," it says, "good-day to thee! Thou art so

p

cloud, so cool and gray, Good-bye, dear cloud, so cool and gray!" Then
bare and lone-ly, dear, Thou art so bare and lone-ly, dear, I'll

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Snowflakes

light - ly trav - els on its way.
rest and call my com - rades here."

99 Jack Frost

ARTHUR HENRY — ALYS E. BENTLEY

mf Light and fast.

It is cold and still, the wind is a -

mf *p*

way And lit - tle Jack Frost is bus - y to - day, He

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Jack Frost

cres.

nips my cheeks, he nips my nose, And be - fore I can catch him a -

L.H. *cres.*

way he goes. Jack Frost, Jack Frost, you queer lit - tle elf,

rit. *p*

Where do you go when you hide your-self?

rit. *p*

Sir Robin

LUCY LARCOM

FANNY SNOW KNOWLTON

Spiritoso

1. Rol-lick-ing Rob - in is here a - gain. — —
2. Gen-tle-man Rob-in walks up and down, Dressed in
3. Rob - in, Sir Rob - in, red - vest - ed knight, — —

8va

What does he care for the A - pril rain? — —
or - ange, tawn-y and black and brown. Though his
Now you have come to us, summer's in sight. — —

8va

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Sir Robin

Care for it? Glad of it. Doesn't he know That the A - pril rain car - ries
eye is so proud and his step is so firm, He can al - ways stoop to
You nev - er dream of the won-ders you bring,— Vis - ions that fol - low the

8va

off the snow, And coax - es out leaves to
pick up a worm. With a twist of his head, and a
flash of your wing; How all the beau - ti - ful

8va

shad - ow his nest, And wash - es his pret - ty red East - er
strut and a hop, To his Rob - in - wife, up in the peach - tree
By - and - by A - round you and af - ter you seems to

Sir Robin

vest, And makes the juice of the cher - ry sweet, For his hun - gry
top, — Chirp-ing her heart out, he calls; "My dear, You don't earn your
fly! — Sing on, or eat on, as pleas-es your mind! — Well have you

lit - tle rob - ins to eat? "Ha! ha! ha!" Hear the
liv - ing! Come here! Come here! Ha! ha! ha! Life is
earned ev - 'ry mor - sel you find. "Ha! ha! ha!" Whis-tles

poco rit. *a tempo*

jol - ly bird laugh. "That is not the best of the sto - ry by half!"
love - ly and sweet; But what would it be if we'd noth-ing to eat?"
Rob - in. "My dear, — Let us all take our own choice of good cheer!"

8va . . . .

Santa Lucia

Italian Folk Song

Moderato *mf*

1. Un - der the sil - ver moon, Rip - ples are glow - ing,
2. Clear in the sum - mer night, Joy - ous - ly sing - ing,

O - ver the sum - mer sea, Breez - es are blow - ing,
While stars are shin - ing bright, Ech - oes are ring - ing,

Santa Lucia

:S: *ff*

Come, now, and sail with me o - ver the sum - mer sea,

p

ff

1

San - ta Lu - ci - a, San - ta Lu -

D.C. al :S:

2

FINE

ci - a. San - ta Lu - ci - a.

Rowing

(LA NOTTE E BELLA)

P. GUGLIELMO

In barcarole tempo

p *p*

Yeo ho! Our boat is rid - ing,— O'er

dim. *pp*

wa - ters smooth 'tis glid - ing. Oh, hear the wave - lets rip - pling, Cool

sf

sf *p* *a little faster*

blows the gen-tle breeze, Soft the shad-ows of the trees. Light breez-es blow,

leggiero

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Rowing

f *pp*

Calm waters flow, Swift oars are row - ing, row - ing free. So sing-ging low,

f *pp*

Tempo I. dolce

on - ward we go, O - ver the calm sum - mer sea; O'er the

pp e legato

ten.

gen - tle sum - mer sea,.... The sum - mer

morendo

sea.

Funiculi, Funicula

EDWARD OXENFORD

Arranged from L. DENZA

1. Some
2. Ah,

f *mf*

think..... the world is made for fun and frol - ic,..... And so do
me!..... 'tis strange that some should take to sigh-ing,.... And like it

1. Some think.....
2. Ah, me!.....

f *mf*

f

1. Some think for fun and fro - lic,
2. Ah, me should take to sigh - ing,

f *f*

I,..... and so do I;..... Some think.....
well,..... and like it well;..... For me,.....

Some think..
For me,....

pp *f* *mf* *p* *f*

And so do I, and so do I, and so do I, and so do I; Some
And like it well, and like it well, and like it well, and like it well; For

Funiculi, Funicula

mf

..... it well to be all mel-an-chol - ic,..... To pine and sigh,.....
..... I have not thought it worth the try - ing,..... So can - not tell,.....

mf *pp*

think it well to be all mel - an - chol - ic, To pine and sigh, To pine and
me, I have not thought it worth the try - ing, So can - not tell, So can-not

f

.... to pine and sigh,..... But I,..... I love to
.... so can-not tell,..... But I,..... I love to
But I, I love to
But I, I love to

f *mf*

sigh, to pine and sigh, to pine and sigh,.... But I,..... I love to
tell, so can-not tell, so can-not tell, ... But I,..... I love to

f

spend my time in sing - ing..... some joy-ous song,..... some joy-ous
some joyous song,

song;..... To set..... the air with mu-sic brave-ly

some joyous song;..... To set

song;..... To set.....

Is far from

ring - ing..... Is far from wrong,..... Is far from wrong.....

Is far from wrong,

wrong.....

..... Lis - ten, lis - ten, Ech-oes sound a - far,.....

Lis - ten, Ech-oes sound a-

Funiculi Funicula

p cres.

Lis - ten, lis - ten, Echoes sound a - far, Fu-ni - cu - li, fu - ni - cu-

far,.....

p cres.

f *f*

la, fu - ni - cu - li, fu - ni - cu - la, Ech-oes sound a - far, Fu - ni - cu -

cres. *f*

f *f*

1 2

li, fu - ni - cu - la! la!

1 2

Cradle Song

KARL SIMROCK
Translated by ARTHUR WESTBROOK

JOHANNES BRAHMS

1. Lul - la - by and good-
2. Lul - la - by and good-

p

night! With ros - es be - dight; Creep in - to thy bed, There
night! Those blue eyes close tight, Bright an - gels are near, So

pil - low thy head. If God will thou shalt wake, When the
sleep with - out fear. They will guard thee from harm, With fair

morn - ing doth break, If God will thou shall
dream - land's sweet charm, They will guard thee from

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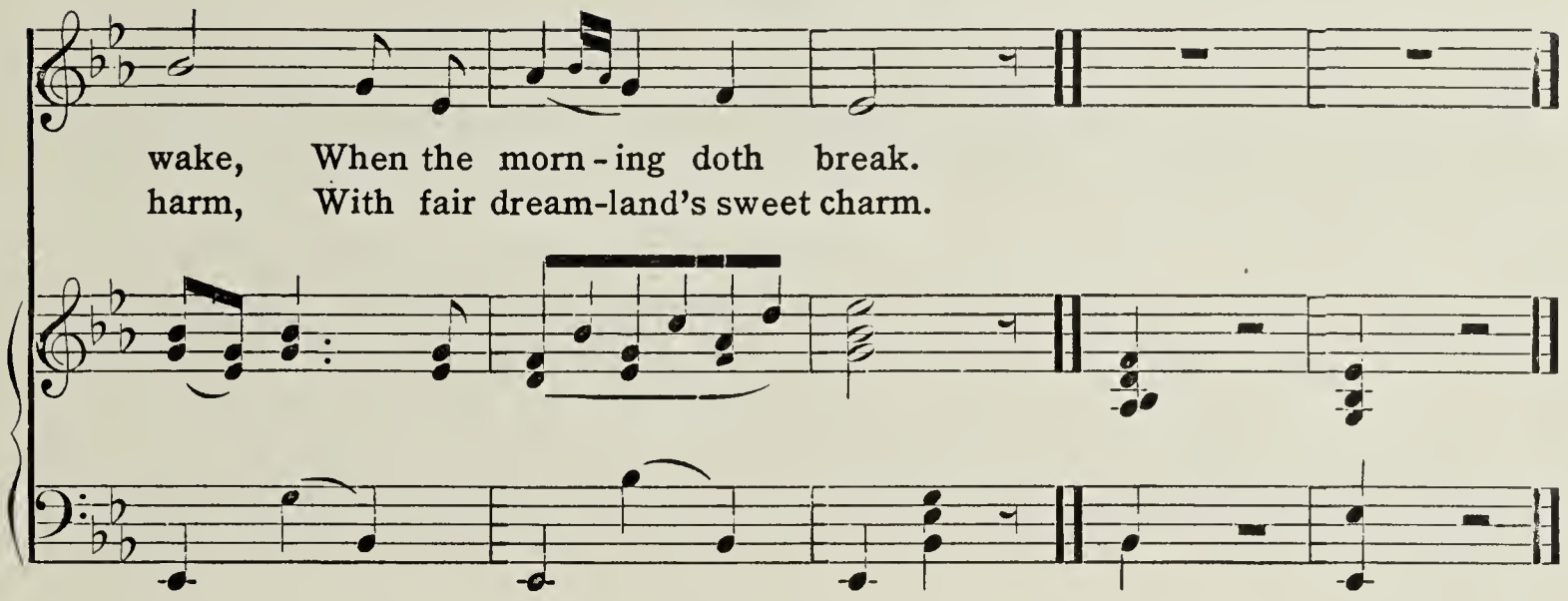
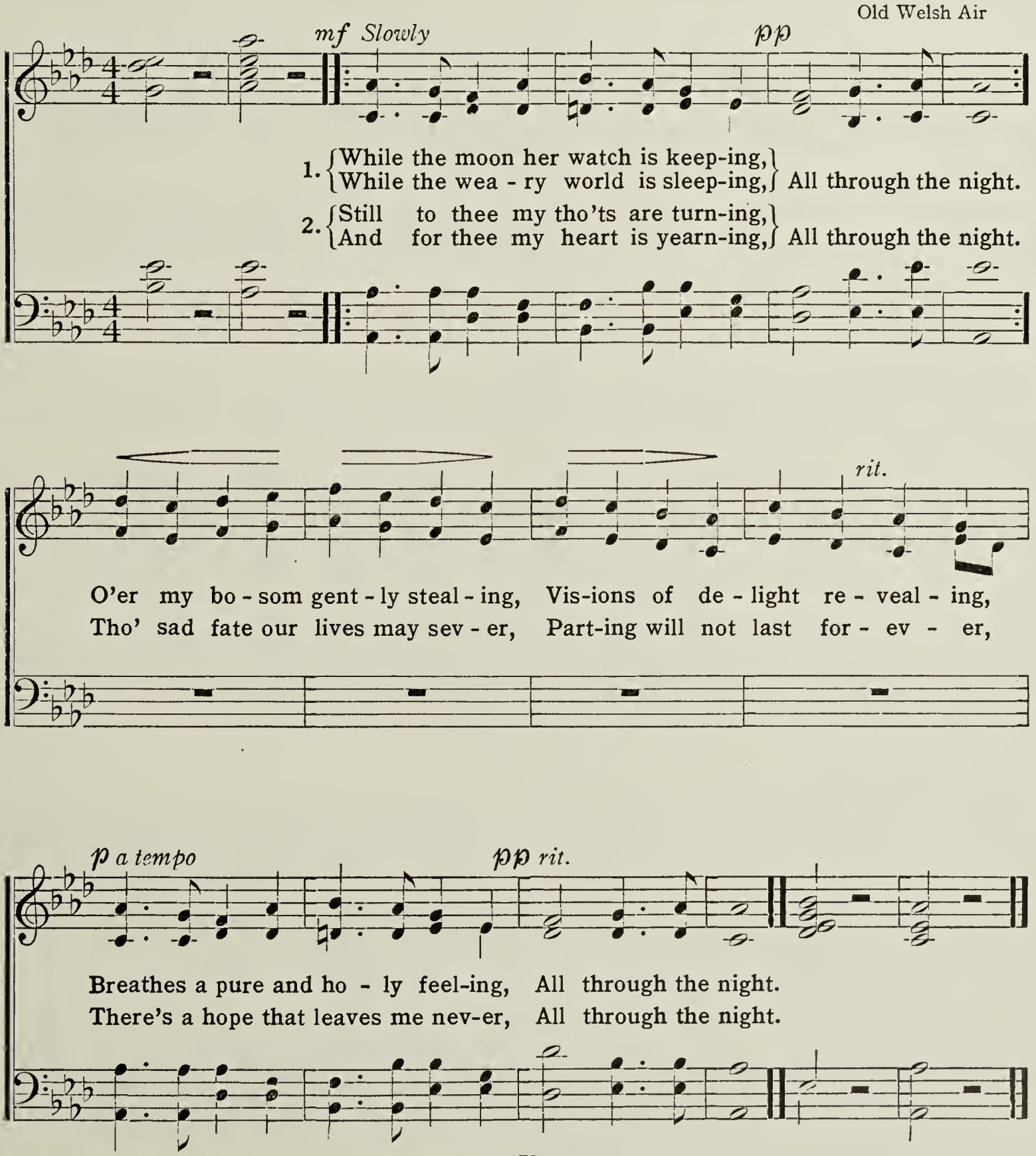
Cradle Song

105 All Through the Night

Old Welsh Air

mf Slowly
pp
1. While the moon her watch is keep-ing, While the wea - ry world is sleep-ing, All through the night.
2. Still to thee my tho'ts are turn-ing, And for thee my heart is yearn-ing, All through the night.
rit.
O'er my bo - som gent - ly steal - ing, Vis-ions of de - light re - veal - ing,
Tho' sad fate our lives may sev - er, Part-ing will not last for - ev - er,
p a tempo
pp rit.
Breathes a pure and ho - ly feel-ing, All through the night.
There's a hope that leaves me nev-er, All through the night.

The Wild Rose

WERNER

Moderato

1. Once I saw a sweet-brier rose, All so fresh - ly
2. "Rose," said I, "thou shalt be mine, All so fresh - ly
3. Woe is me, I broke the stem, Life and fra - grance
4. Had I left thee, love - ly flow'r, In thy beau - ty

bloom - ing, Bathed with dew and blush - ing fair, Gen - tly waved by
bloom - ing;" Rose re - plied, "Nay, let me go, Or thy blood shall
doom - ing; Soon the love - ly flow'r was gone, And the thorns re -
bloom - ing, Bathed with dew and blush - ing fair, Thou wouldst still have

balm - y air, All the air per - fum - ing; Gen - tly waved by
free - ly flow, For thy rash pre - sum - ing; Or thy blood shall
mained a - lone— Van - ished all its bloom - ing: And the thorns re -
filled the air, With thy sweet per - fum - ing; Thou wouldst still have

balm - y air, All the air per - fum - ing.
free - ly flow, For thy rash pre - sum - ing."
mained a - lone— Van - ished all its bloom - ing.
filled the air, With thy sweet per - fum - ing.

107 The Shepherd Maiden

(IL ETAIT UNE BERGÈRE)

English adaption by PHOEBE LYDE

Old Tune
Arranged by CHARLES FONTEYN MANNEY

mf Moderato

1. There was a lit - tle maid - en, Sing
2. She made a cheese one morn - ing, Sing
3. Her cat came sly - ly creep - ing, Sing
4. "If once your paw comes near it," Sing
5. 'Twas not his paw came near it, Sing

mf

mew, mew, mew, and how d'ye do, There was a lit - tle maid - en, Who
mew, mew, mew, and how d'ye do, She made a cheese one morn - ing Of
mew, mew, mew, and how d'ye do, Her cat came sly - ly creep - ing, That
mew, mew, mew, and how d'ye do, "If once your paw comes near it, I'll
mew, mew, mew, and how d'ye do, 'Twas not his paw came near it, His

lived where daisies grew, grew, grew, Who lived where daisies grew.
milk so fresh and new, (mew, mew,) Of milk so fresh and new.
nice fresh cheese to view,(mew, mew,) That nice fresh cheese to view.
take the stick to you," (mew, mew,) "Ill take the stick to you."
chin he put right through (mew, mew,) His chin he put right through.

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Friar John

(FRERE JACQUES)

Canon

Old French

In moderate time

1st VOICE

Are you sleep - ing, are you sleep - ing, fri - ar

2nd VOICE

Are you

PIANO

:S:

John, fri - ar John? Ring the bell for mat - ins, ring the bell for

sleep - ing, are you sleep - ing, fri - ar John, fri - ar

:S:

FINE

mat - ins, ding ding dong, ding, ding dong.

John? Ring the bell for mat - ins, ring the bell for mat - ins,

FINE

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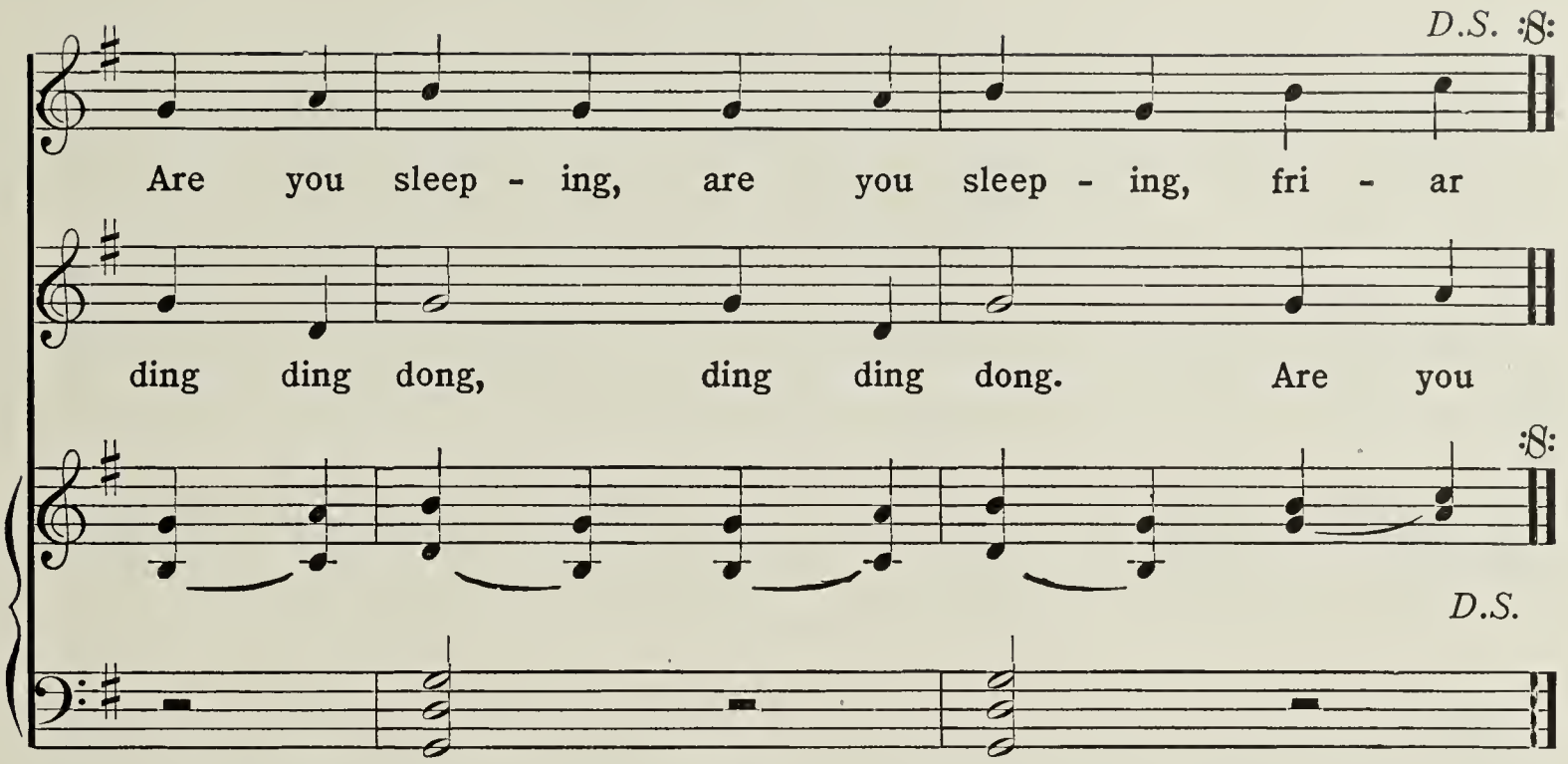
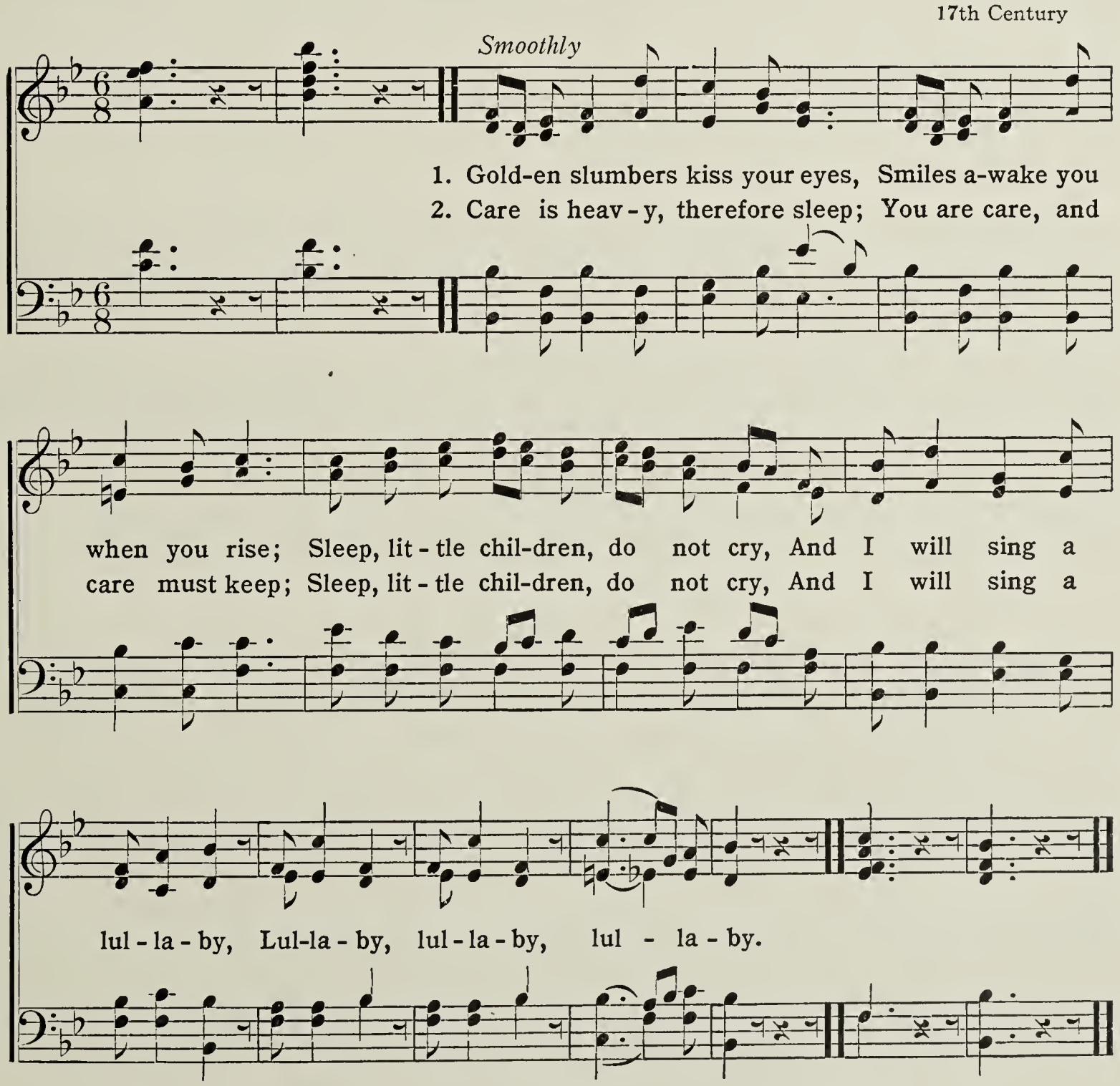
Friar John



109 Golden Slumbers

17th Century


Smoothly
1. Gold-en slumbers kiss your eyes, Smiles a-wake you
2. Care is heav - y, therefore sleep; You are care, and
when you rise; Sleep, lit - tle chil-dren, do not cry, And I will sing a
care must keep; Sleep, lit - tle chil-dren, do not cry, And I will sing a
lul - la - by, Lul-la - by, lul - la - by, lul - la - by.

In the Spring

(SUR LE PONT D'AVIGNON)

Old French

In moderate time

In the spring, how they sing, Danc - ing

mf

gai - ly, danc - ing gai - ly, In the spring, how they

sing, Danc - ing gai - ly whilst they sing.

Fine

D. C.

The gen - tle - men do this way, Then a - gain do that way.

Directions. While saying "The gentlemen do this way" the children imitate a gentleman's bow and resume the song—continuing by repeating names of trades: shoemakers, laundry-maids, etc., whose gestures they imitate

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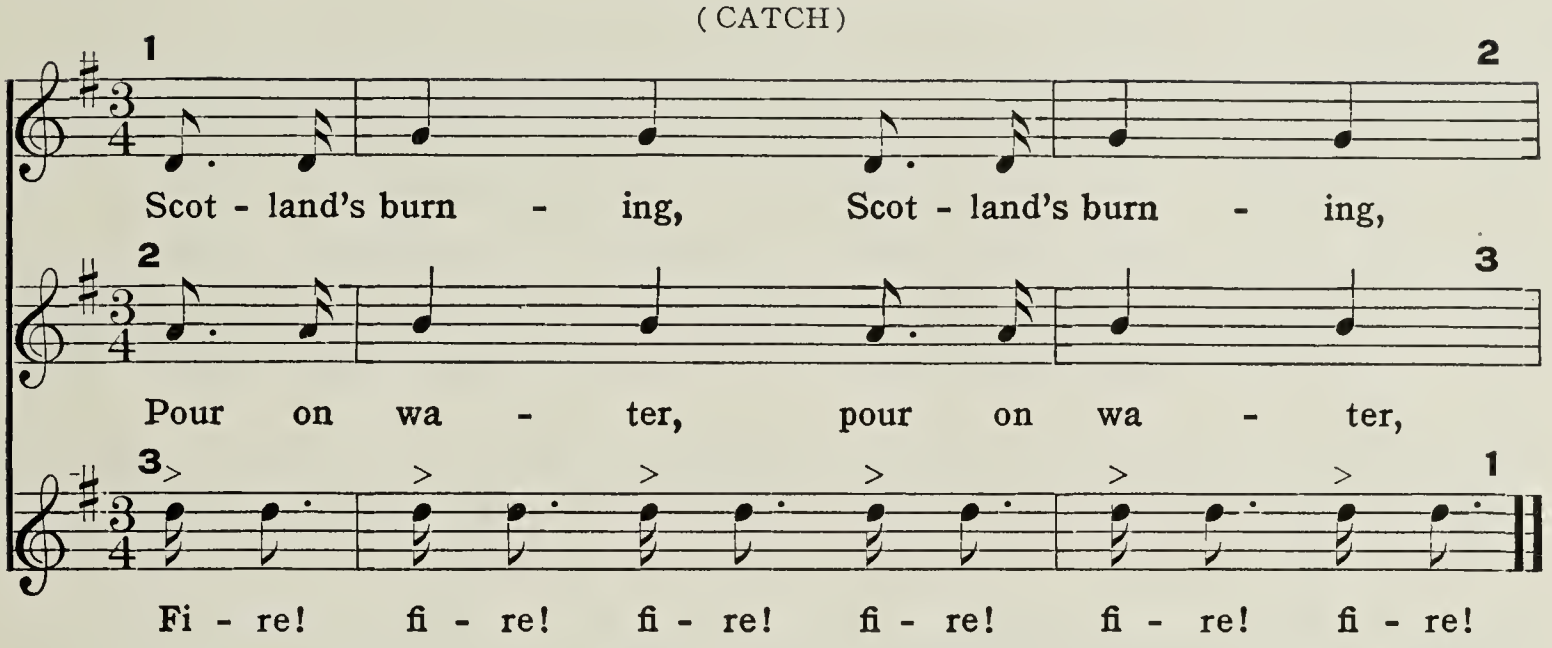
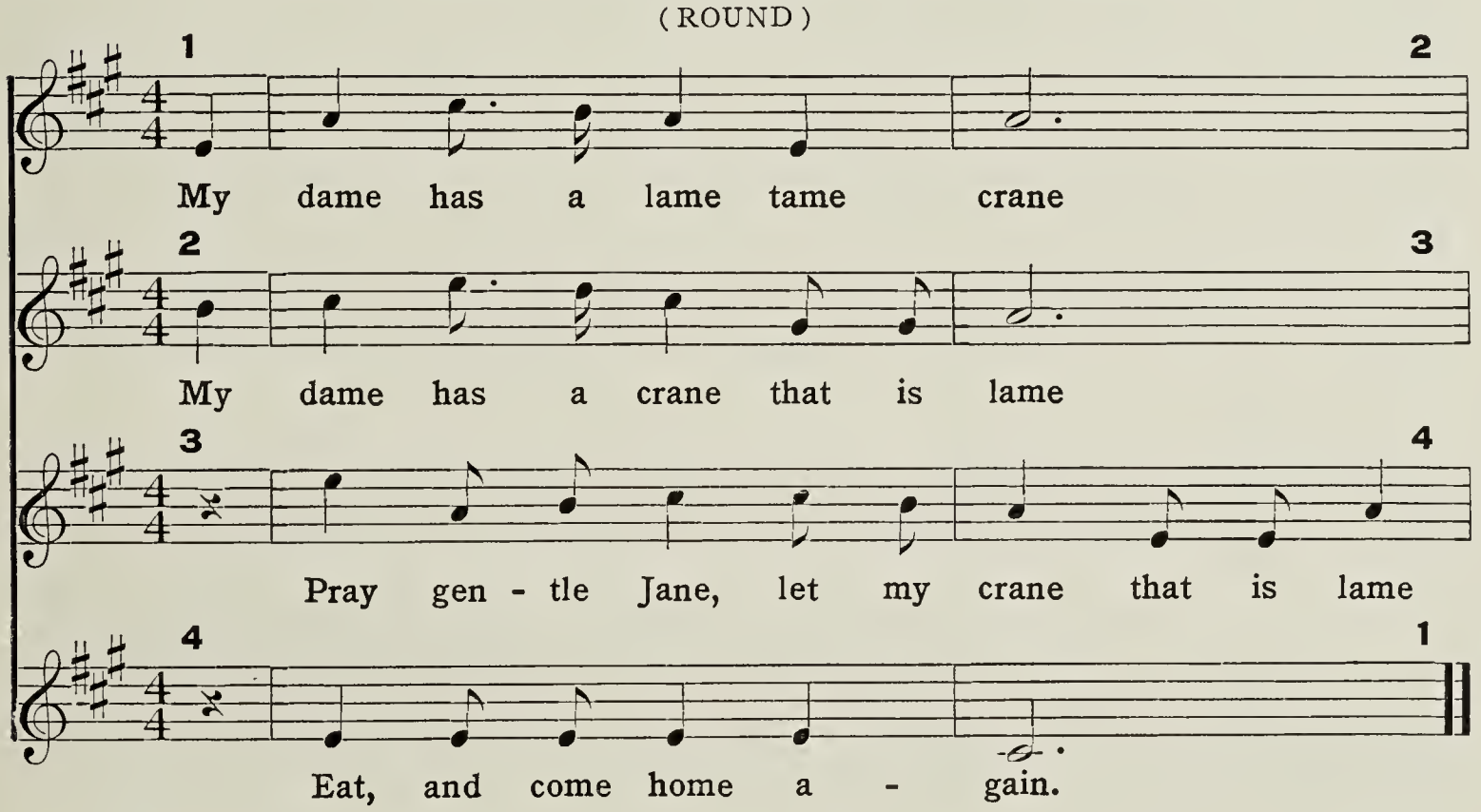
111 Scotland's Burning

(CATCH)



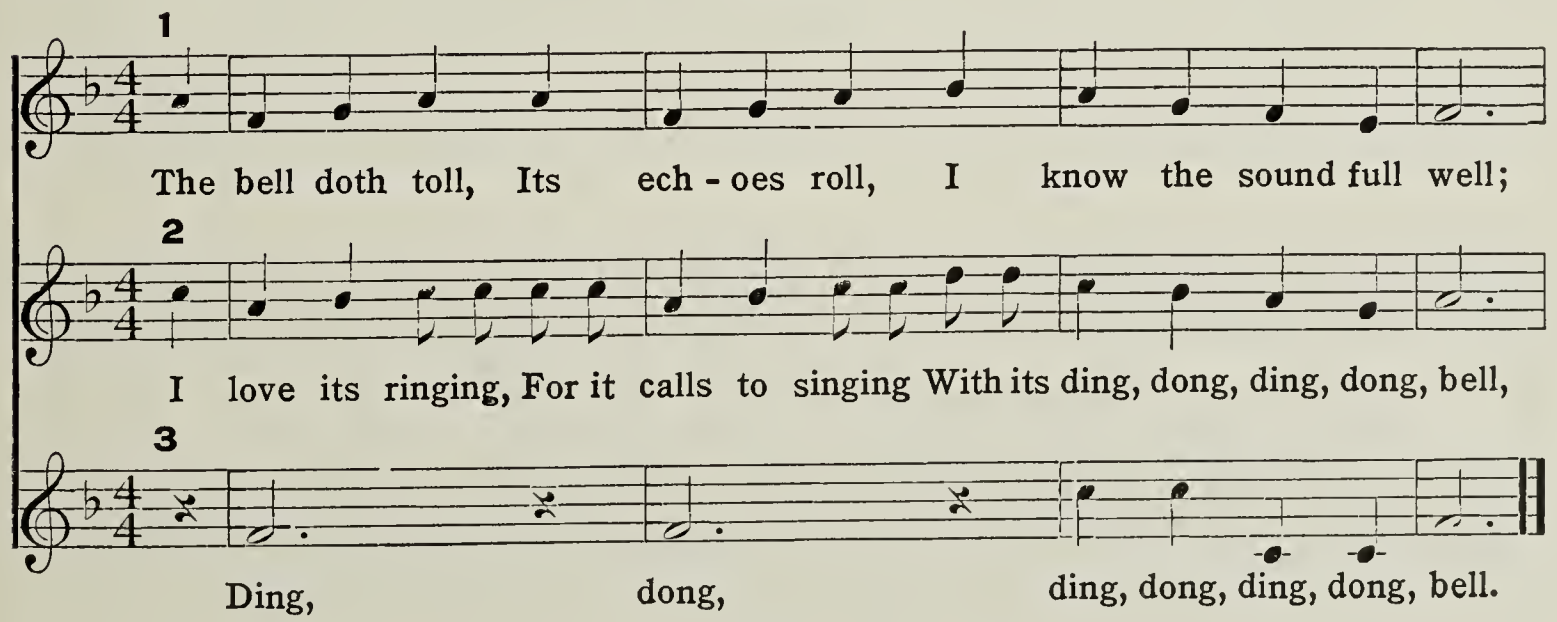
112 My Dame Has a Lame Tame Crane

(ROUND)



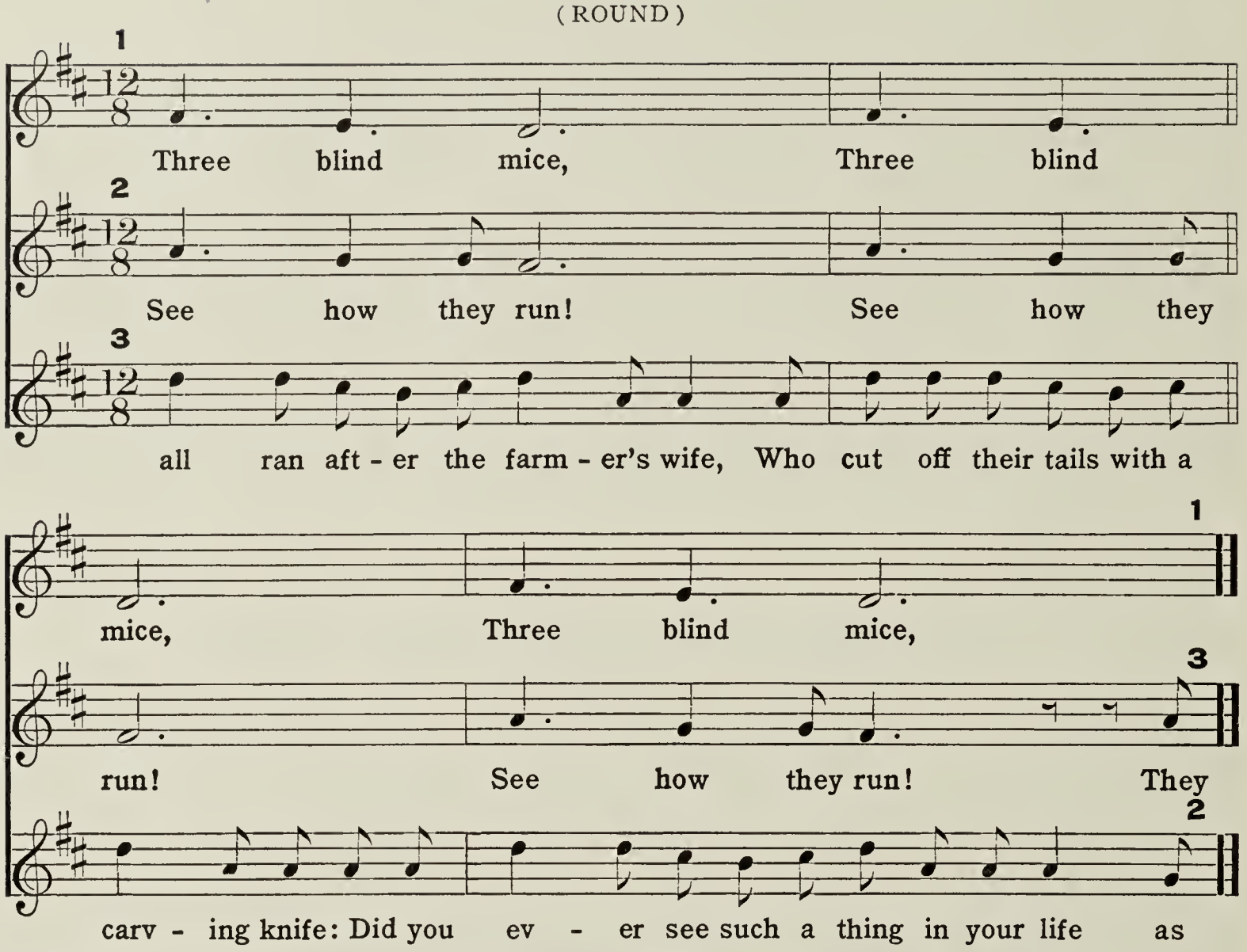
113 The Bell Doth Toll

(ROUND)

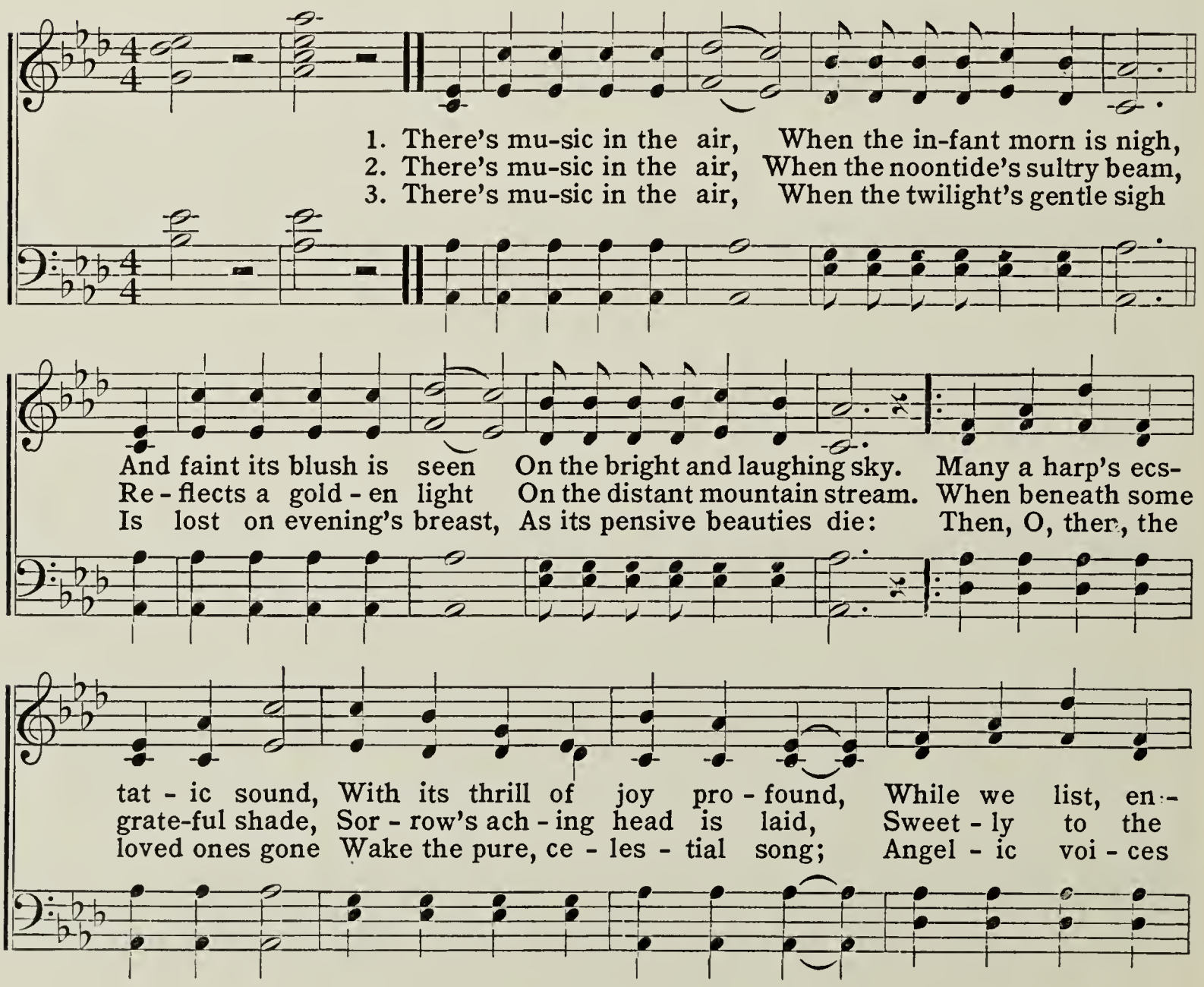

1
The bell doth toll, Its ech - oes roll, I know the sound full well;
2
I love its ringing, For it calls to singing With its ding, dong, ding, dong, bell,
3
Ding, dong, ding, dong, ding, dong, bell.

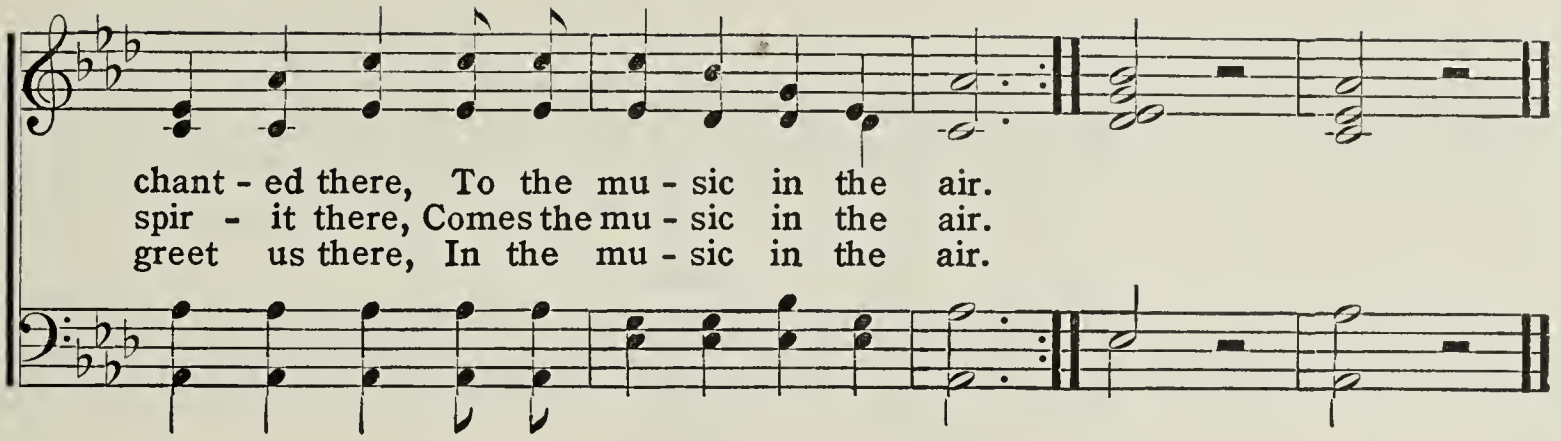
114 Three Blind Mice

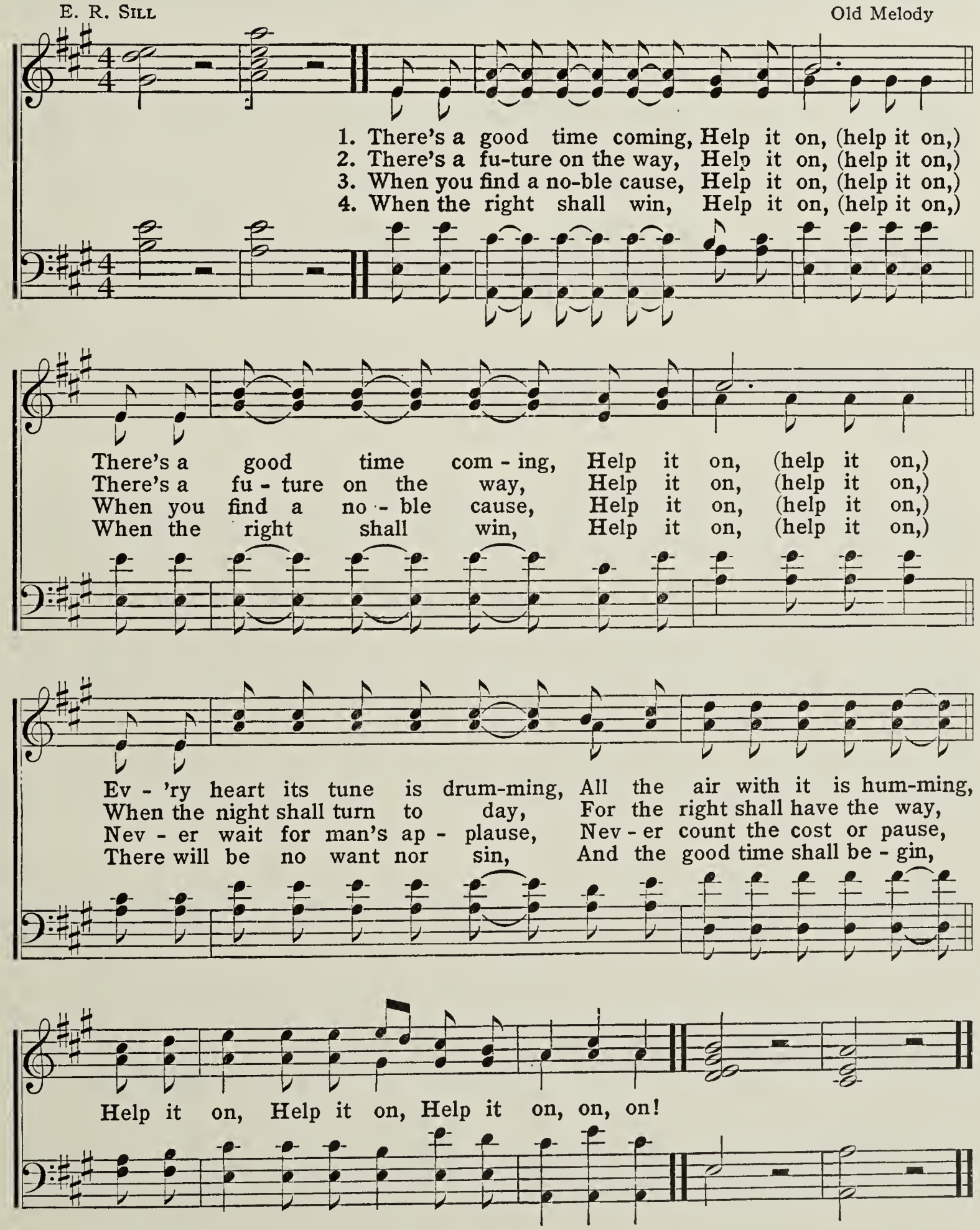
(ROUND)


1
Three blind mice, Three blind
2
See how they run! See how they
3
all ran aft - er the farm - er's wife, Who cut off their tails with a
1
mice, Three blind mice,
3
run! See how they run! They
2
carv - ing knife: Did you ev - er see such a thing in your life as

115 There's Music in the Air


1. There's mu-sic in the air, When the in-fant morn is nigh,
2. There's mu-sic in the air, When the noontide's sultry beam,
3. There's mu-sic in the air, When the twilight's gentle sigh
And faint its blush is seen On the bright and laughing sky. Many a harp's ecs-
Re - flects a gold - en light On the distant mountain stream. When beneath some
Is lost on evening's breast, As its pensive beauties die: Then, O, then, the
tat - ic sound, With its thrill of joy pro - found, While we list, en-
grate-ful shade, Sor - row's ach - ing head is laid, Sweet - ly to the
loved ones gone Wake the pure, ce - les - tial song; Angel - ic voi - ces

There's Music in the Air

116 Help it On

E. R. Sill — Old Melody

1. There's a good time coming, Help it on, (help it on,)
2. There's a fu-ture on the way, Help it on, (help it on,)
3. When you find a no-ble cause, Help it on, (help it on,)
4. When the right shall win, Help it on, (help it on,)
There's a good time com - ing, Help it on, (help it on,)
There's a fu - ture on the way, Help it on, (help it on,)
When you find a no - ble cause, Help it on, (help it on,)
When the right shall win, Help it on, (help it on,)
Ev - 'ry heart its tune is drum-ming, All the air with it is hum-ming,
When the night shall turn to day, For the right shall have the way,
Nev - er wait for man's ap - plause, Nev - er count the cost or pause,
There will be no want nor sin, And the good time shall be - gin,
Help it on, Help it on, Help it on, on, on!

The Farmer

Old Nursery Song

Shall we show you how the farm-er, shall we show you how the

farm-er, shall we show you how the farm-er Sows his bar - ley and wheat? Look,'tis

so, so that the farm - er, Look 'tis so, so that the farm - er, Look 'tis

so, so that the farm - er sows his bar - ly and wheat?

Did You Ever See a Lassie

ELEANOR SMITH

Allegro

Did you ev - er see a las - sie, a las - sie, a las - sie, Did you ev - er see a las - sie do this way and that? Do this way and that way? Do this way and that way? Did you ev - er see a las - sie Do this way and that?

From "Songs for Little Children," by Eleanor Smith. Used by permission

119 Pat-a-Cake, Pat-a-Cake

NURSERY SONG

Arranged from FROEBEL, by K. S. K. ELEANOR SMITH

1. Pat-a-cake, pat-a-cake, dear ba-by mine; Make us a
2. Hear what the baker says, "Ov- en is hot; Bring out the

cook-ie, so sweet and so fine. Roll it and knead it and put in a plum;
cook-ie, we'll bake on the spot." Bake it and brown it and have it for tea;

Chorus

That you can take 'twixt your fing - er and thumb.
Then we will eat it and hap - py we'll be.

Pat - a - cake, pat - a - cake,

dear ba-by mine, Make us a cook-ie, so sweet and so fine.

From "Songs for Little Children," by Eleanor Smith. Used by permission

The Carpenter

KATE S. KELLOGG

Allegro vivace

ELEANOR SMITH

1. Hey ham-mer! ho ham-mer! Hear the stead-y blow.
2. Hey lad - der! ho lad - der! Climbing to the sky,
3. Sing chil-dren! sing children! Mer- ri - ly and true;

f

'Tis the jol - ly car - pen - ter, Who's pounding down be - low.
'Tis the kind - ly car - pen - ter, Who builds the house so high.
Praise the kind - ly car - pen - ter, Who builds the house for you.

Hey ham - mer! ho ham - mer! Hear the mer - ry ring.
Hey lad - er! ho lad - der! He doth love us all; He
Warm house, pret - ty house! Where each one doth dwell, With

While he builds the house for us, The car-pen- ter doth sing.
puts the roof a-bove our heads, To shield when rain doth fall.
fa - ther and with moth-er dear, Who love their child so well.

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121 Thumbkin Says "I'll Dance"

Adapted from FROEBEL — ELEANOR SMITH

Allegro con moto

1. Thumb - kin says "I'll dance," Thumbkin says "I'll
2. Point - er says "I'll dance," Point- er says "I'll
3. Long man says "I'll dance," Long man says "I'll
4. Gold - man says "I'll dance," Gold-man says "I'll
5. Ti - ny man says "I'll dance," Ti-ny man says "I'll

mf *cres.*

sing. I am al - ways blithe and gay, Grow - ing mer-ri - er
sing. Broth - er Thumb-kin, light and free, Will - ing - ly I
sing. I am ver - y tall and strong, So I'll help you
sing. With my broth-ers one two three, I will dance right
sing. Though I'm such a lit - tle one I can join in

cres. *f* *mf*

ev - ry day." Dance and sing then, one wee man.
dance with thee." Dance and sing then, two wee men.
both a - long." Dance and sing then, three wee men.
mer - ri - ly." Dance and sing then, four wee men.
all the fun." Dance and sing then, five wee men.

From "Songs for Little Children," by Eleanor Smith. Used by permission

Processional Marching Song

f Alla marcia

1. March on, march on, our way a-long, While gai-ly beats the
2. March on, march on, my comrades brave, With muskets flashing
3. March on, march on, our steps are light, Our hearts from fear are

mf

drum, dum di dum! With stead-y tramp and ring - ing song The way will short be -
bright, dum di dum! The stars and stripes a - bove us wave, And flaunt the morn-ing
free, dum di dum! For free-dom's sa - cred cause we fight, For law and lib - er -

p *f* *p* *ff*

come, dum di dum! Tra la la la la dum! Tra la la la la dum!
light, dum di dum! Tra la la la la dum! Tra la la la la dum!
ty, dum di dum! Tra la la la la dum! Tra la la la la dum!

mf

La la la la la la la, dum di dum! With stead - y tramp and
La la la la la la la, dum di dum! The stars and stripes a -
La la la la la la la, dum di dum! For Free - dom's sa - cred

cres.

ring - ing song The way will short, be - come dum di dum!
bove us wave, And flaunt the morn - ing light, dum di dum!
cause we fight, For law and lib - er - ty, dum di dum!

From the "Abridged Academy Song Book."
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March from Aida

GIUSEPPE VERDI

Allegro maestoso

mf

f

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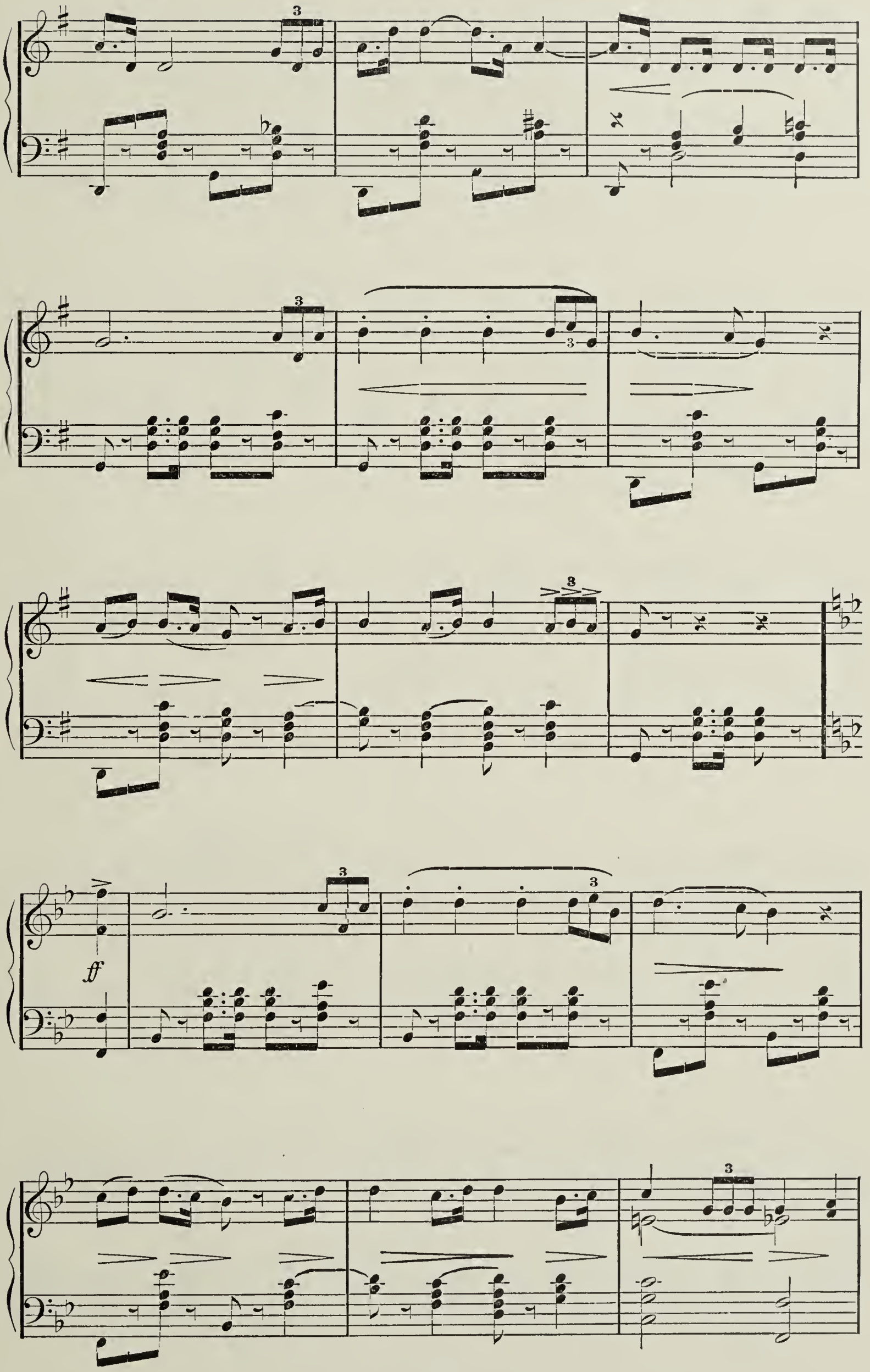
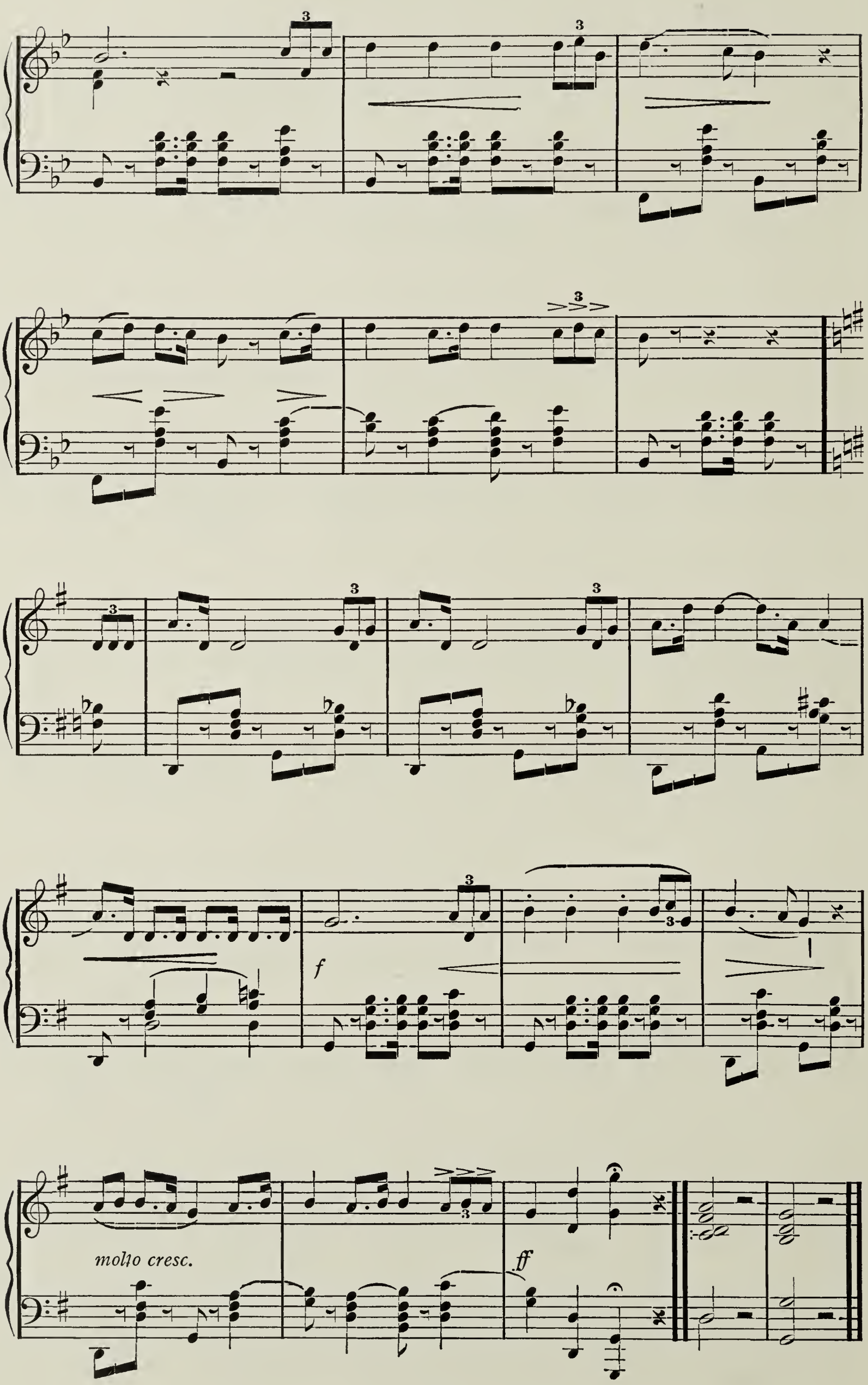
March from Aida

March from Aida

March from the Huguenots

GIACOMO MEYERBEER

ff

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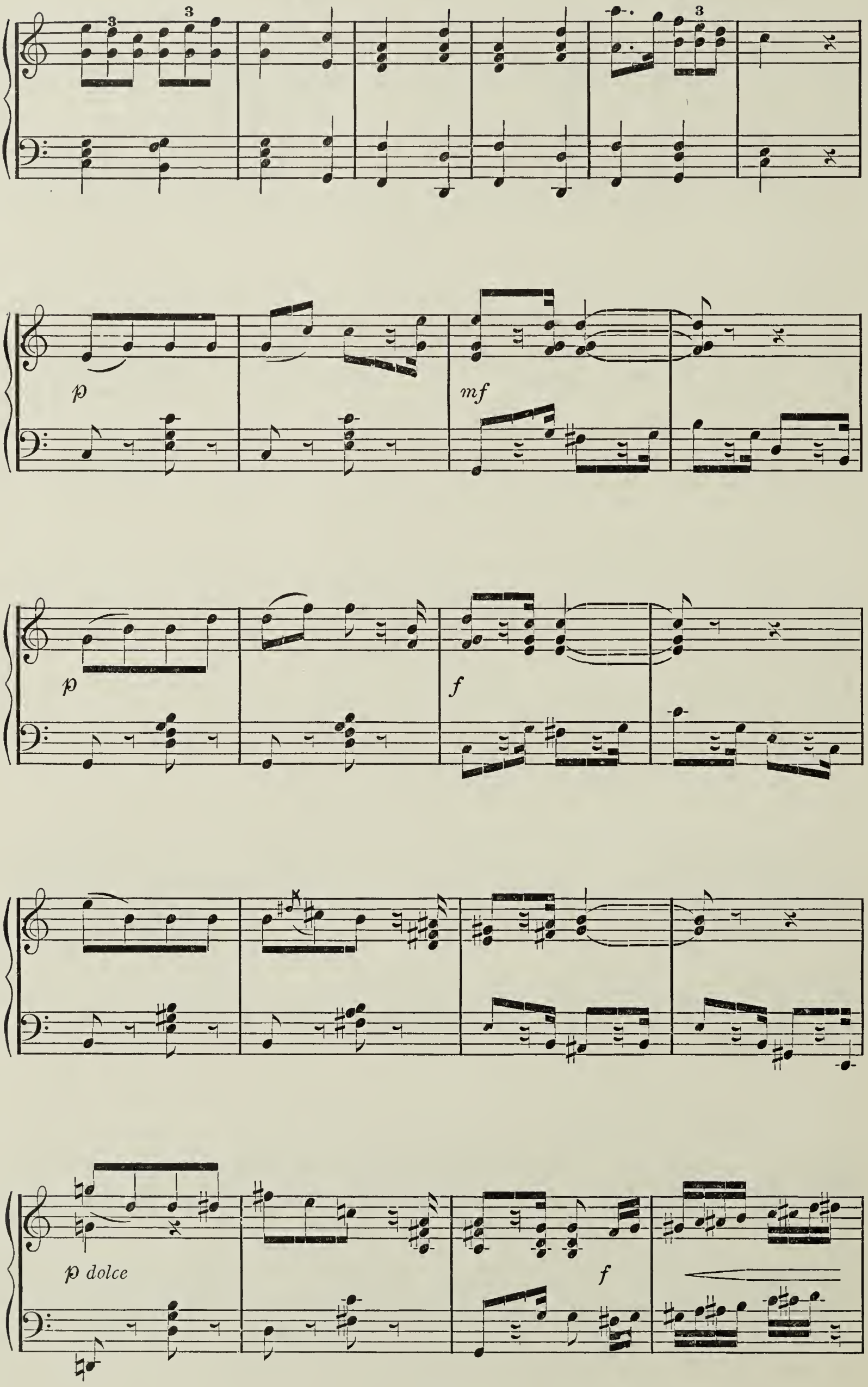
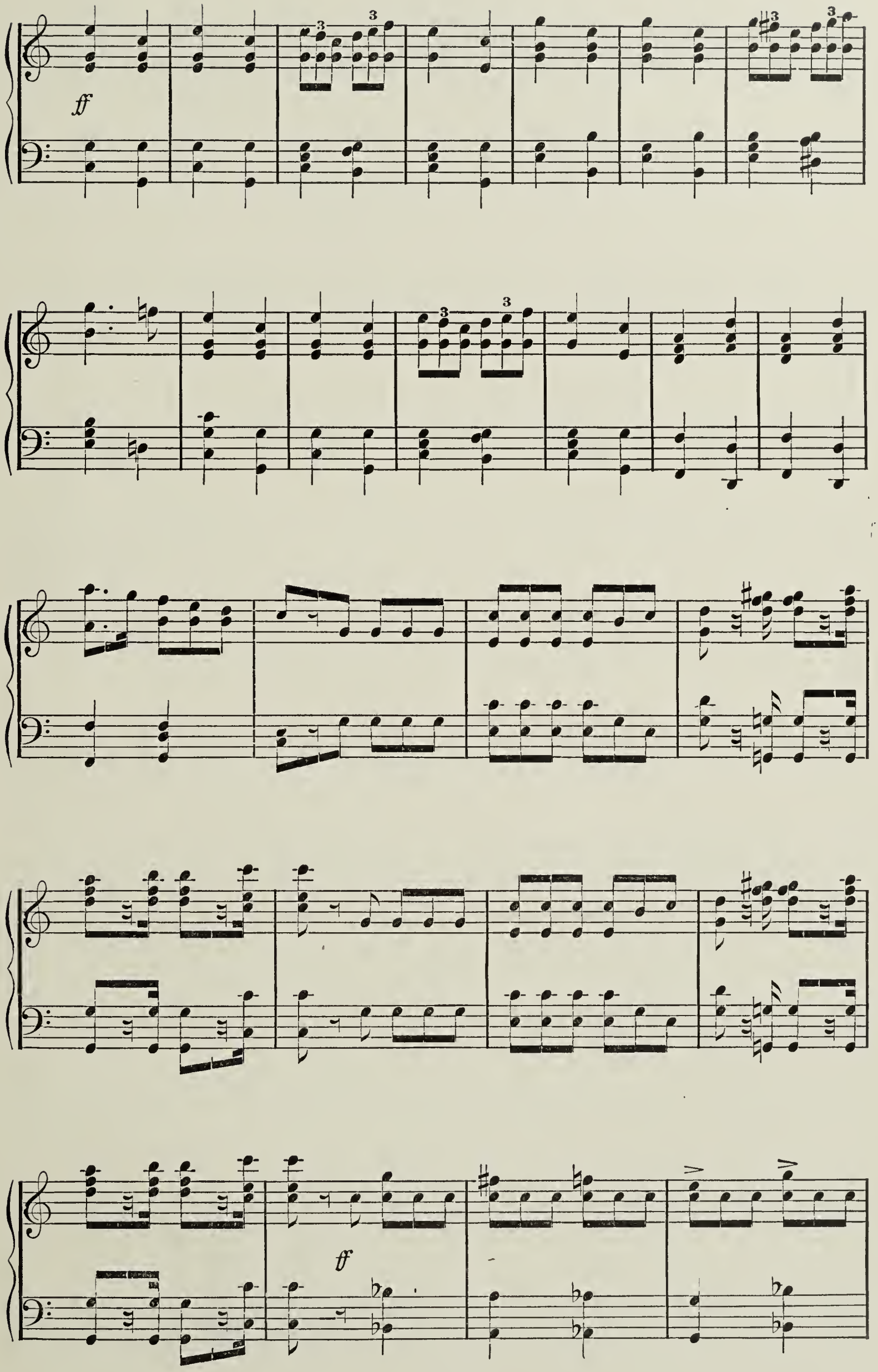
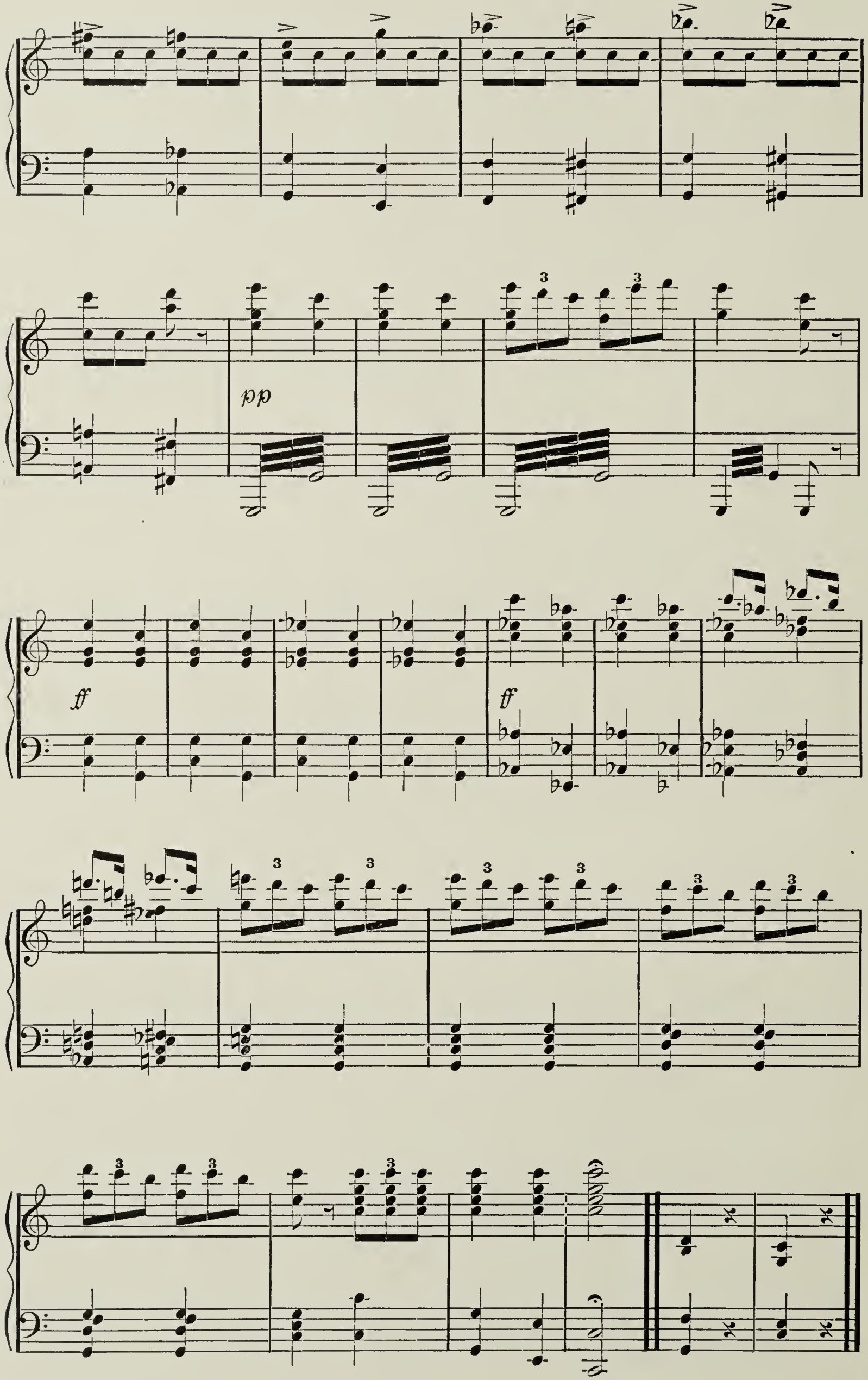
March from the Huguenots

March from the Huguenots



March from the Huguenots

Soldier's Songs

(CHATS DES SOLDATS)

MARCH

Allegro con molto spirito

PAUL BEAUMONT

p *mf* *Ped.*

cres.

mf

cres.

cres.

f

f marcato.

cres.

cres.

f

p

staccato

p

cres.

mf

Ped. *Ped.*

Ped.

Ped.

Ped.

p

staccato

cres.

Tannhauser March

RICHARD WAGNER

Allegra

f

p

p

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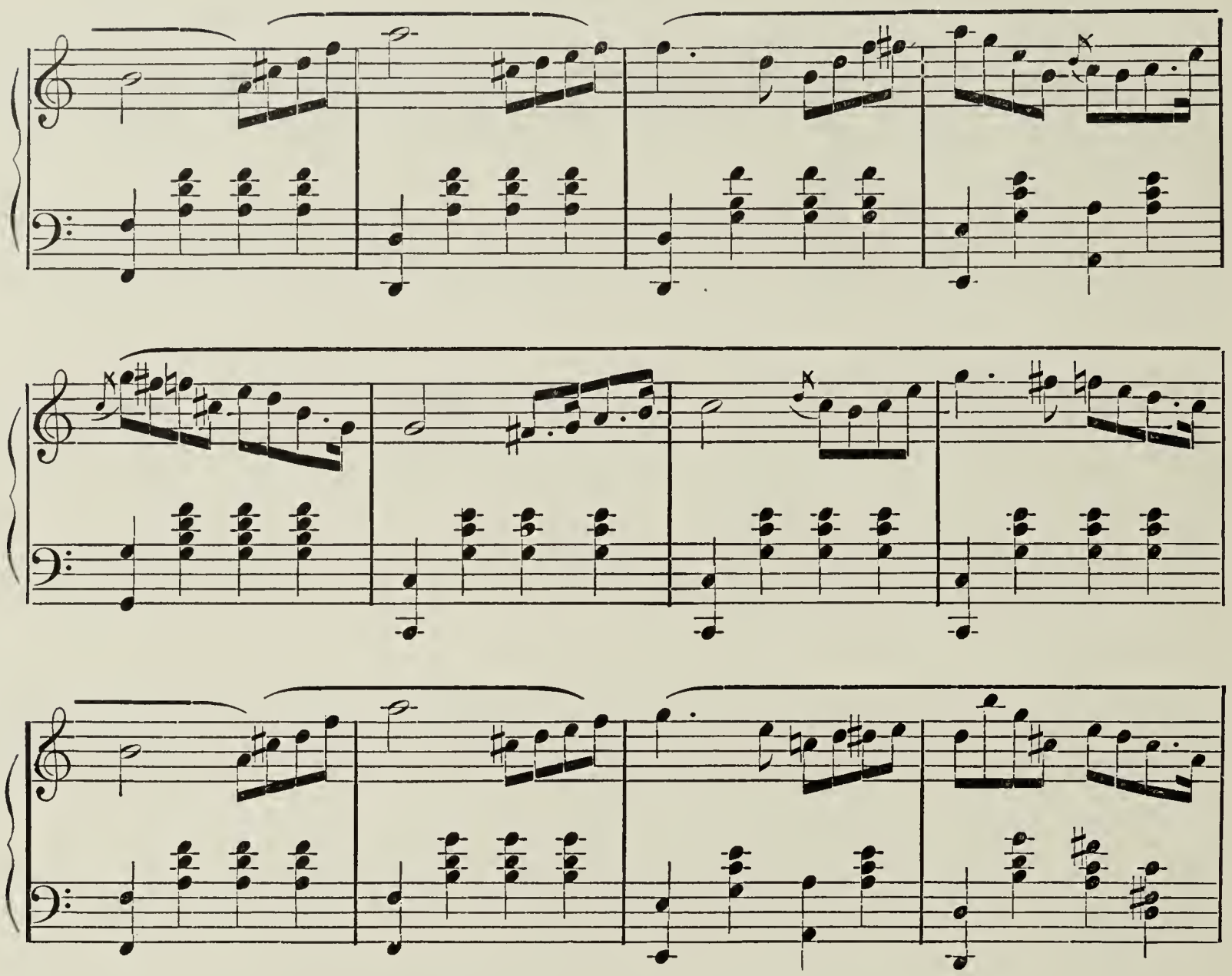
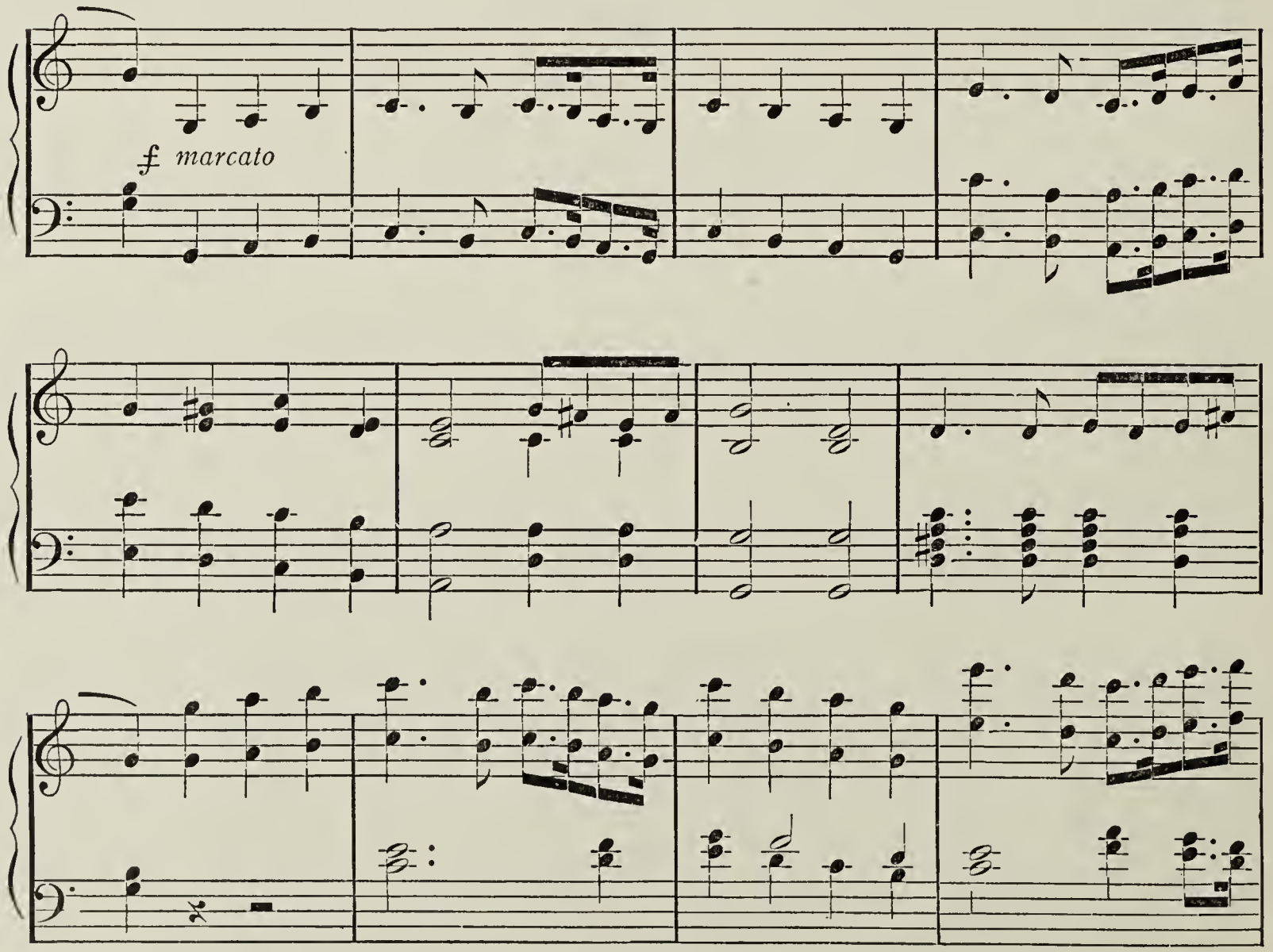
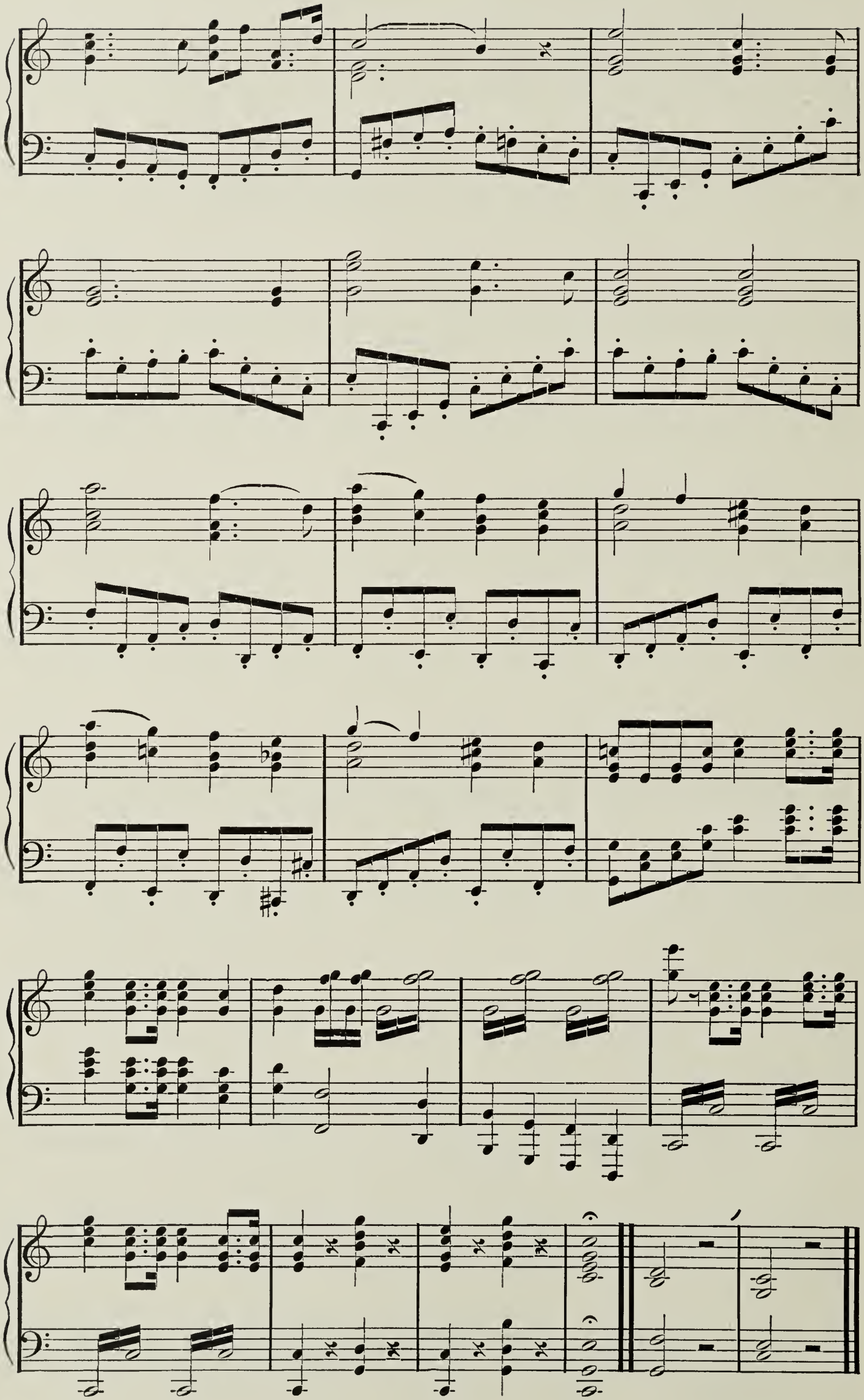
Tannhauser March

Tannhauser March

mf

Tannhauser March

127 Vienna March

Arranged by T. G. SHEPARD

J. SCHRAMMEL

tr.

ff

p

f

p

1 2

Vienna March

1

2

Trio

p

p

Vienna March

ff

tr.

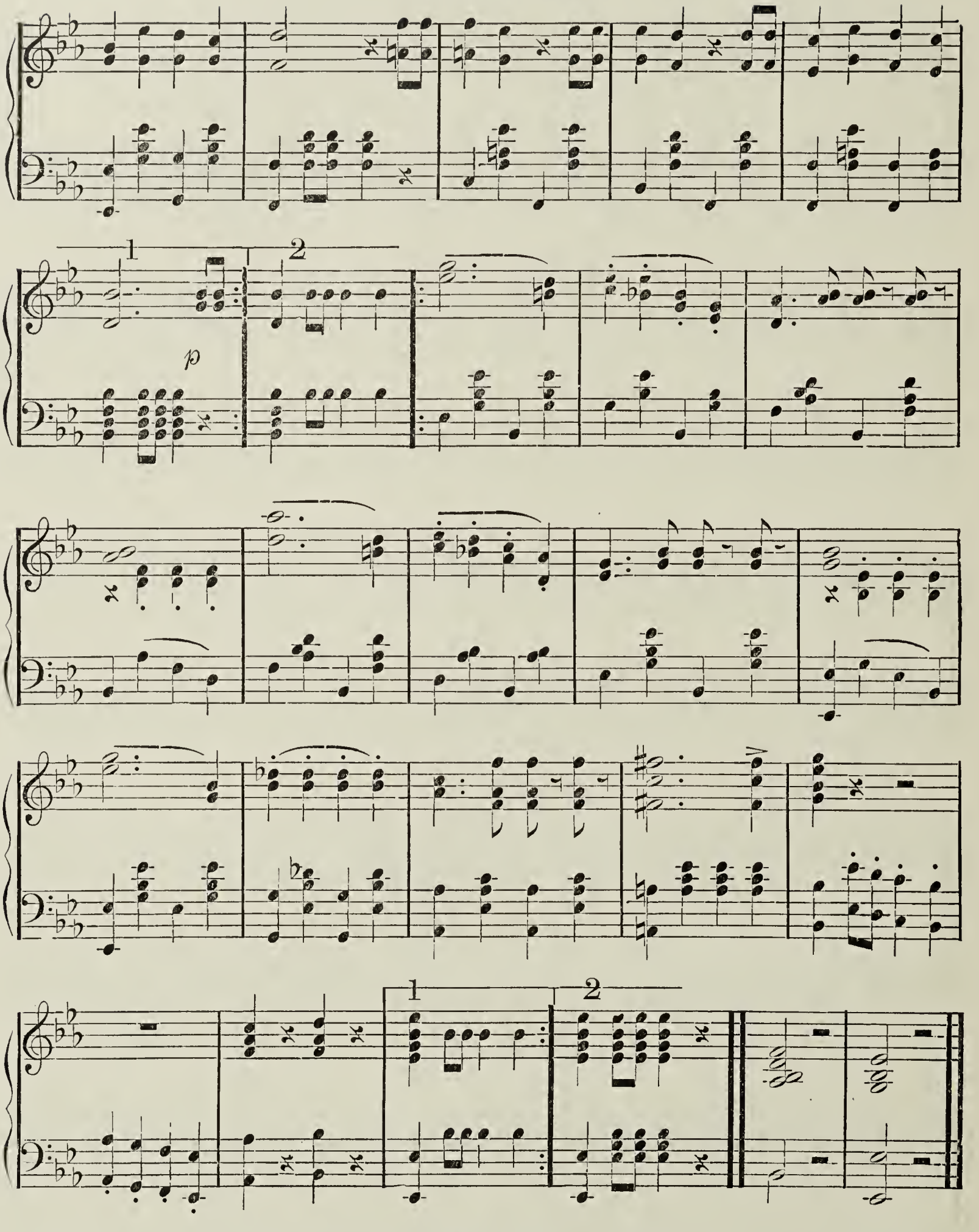
Finale

tr.

ff

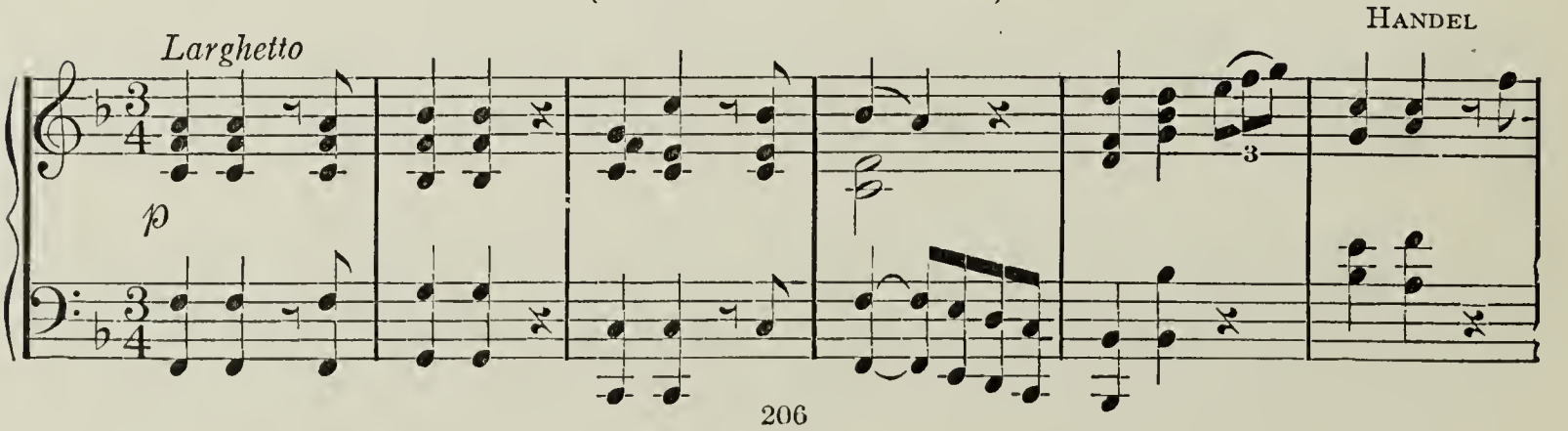
p

Vienna March



128 Here Let My Tears Flow

(LASCIA CH' IO PIANGO)

HANDEL

Here Let My Tears Flow

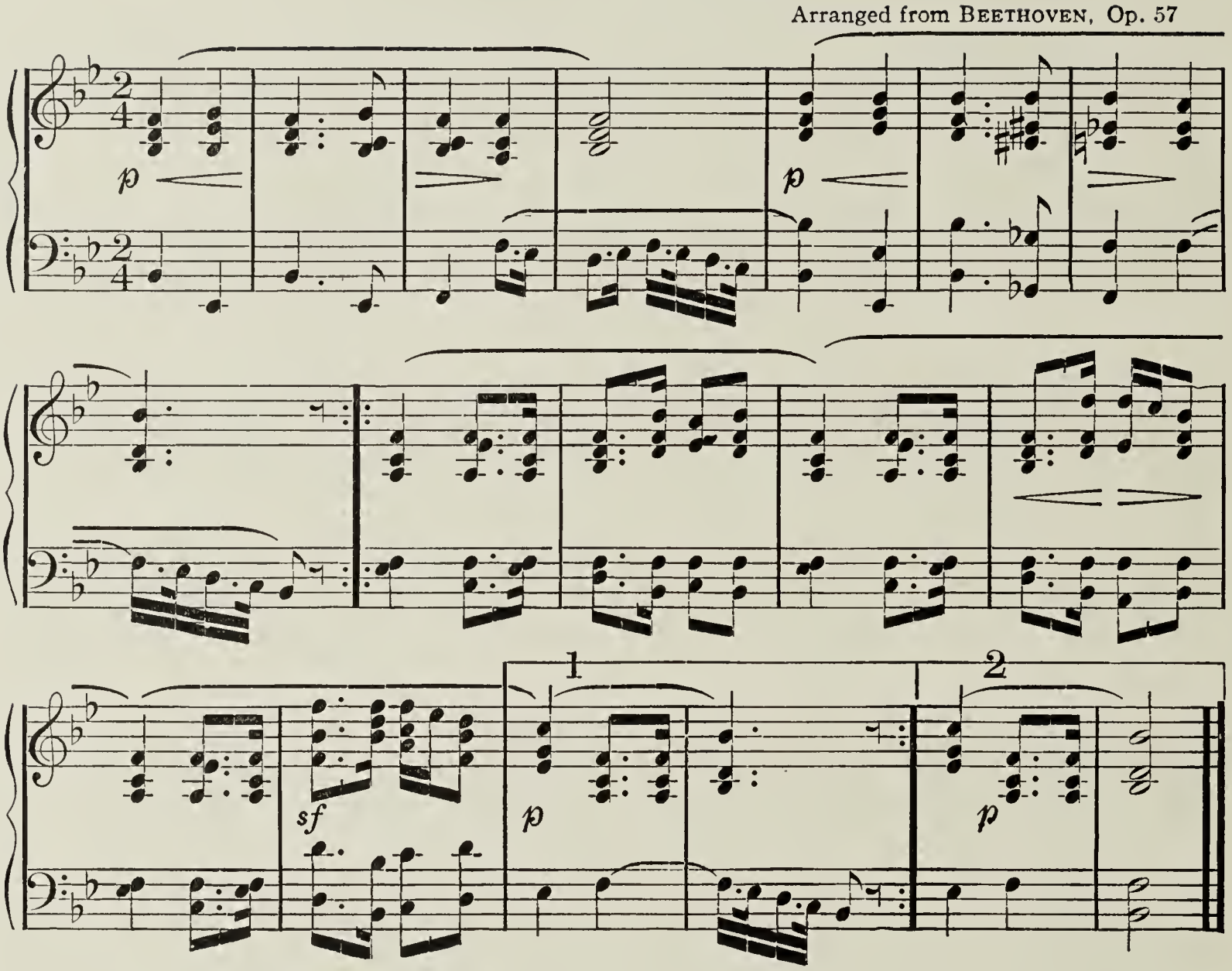
cres.

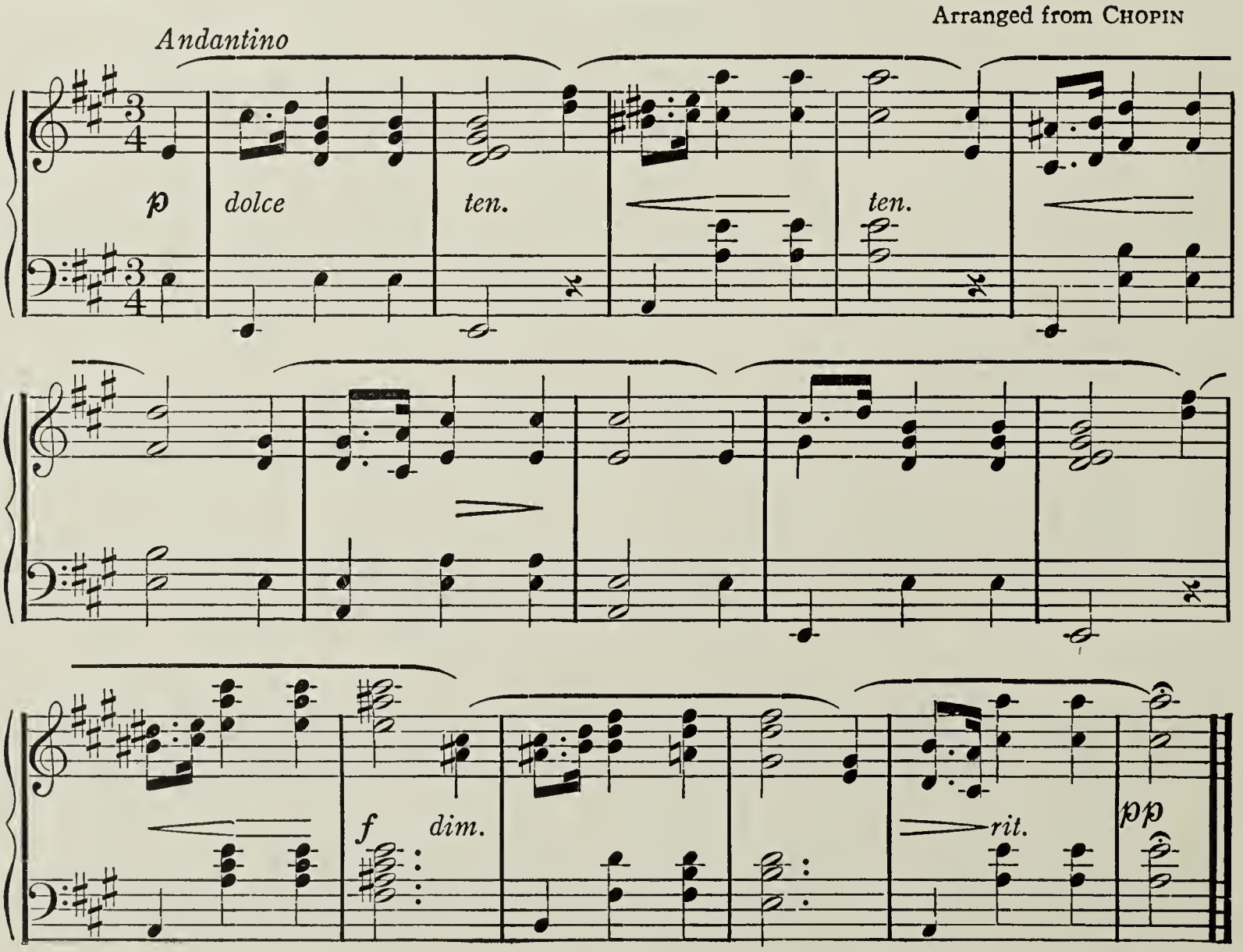
dim.

p

f

129 Andante con moto

Arranged from BEETHOVEN, Op. 57

130 Prelude

Arranged from CHOPIN

Dreaming

Arranged from SCHUMANN

Moderato

Ave verum corpus

Arranged from MOZART

Adagio

p sotto voce.

cres.

f

dim.

p

dim.

pp

pp

Ave verum corpus

cres.

cres.

f

f

dim.

dim.

p

133

Largo

HANDEL

Largo

p

3

Largo

3

f

f

p

3

cres.

f

rit.